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guitar

GUNS N' ROSES

GUITAR • VOCAL

WITH TABLATURE

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GUNS N' ROSES
USE YOUR ILLUSION I

GENE KIRKLAND

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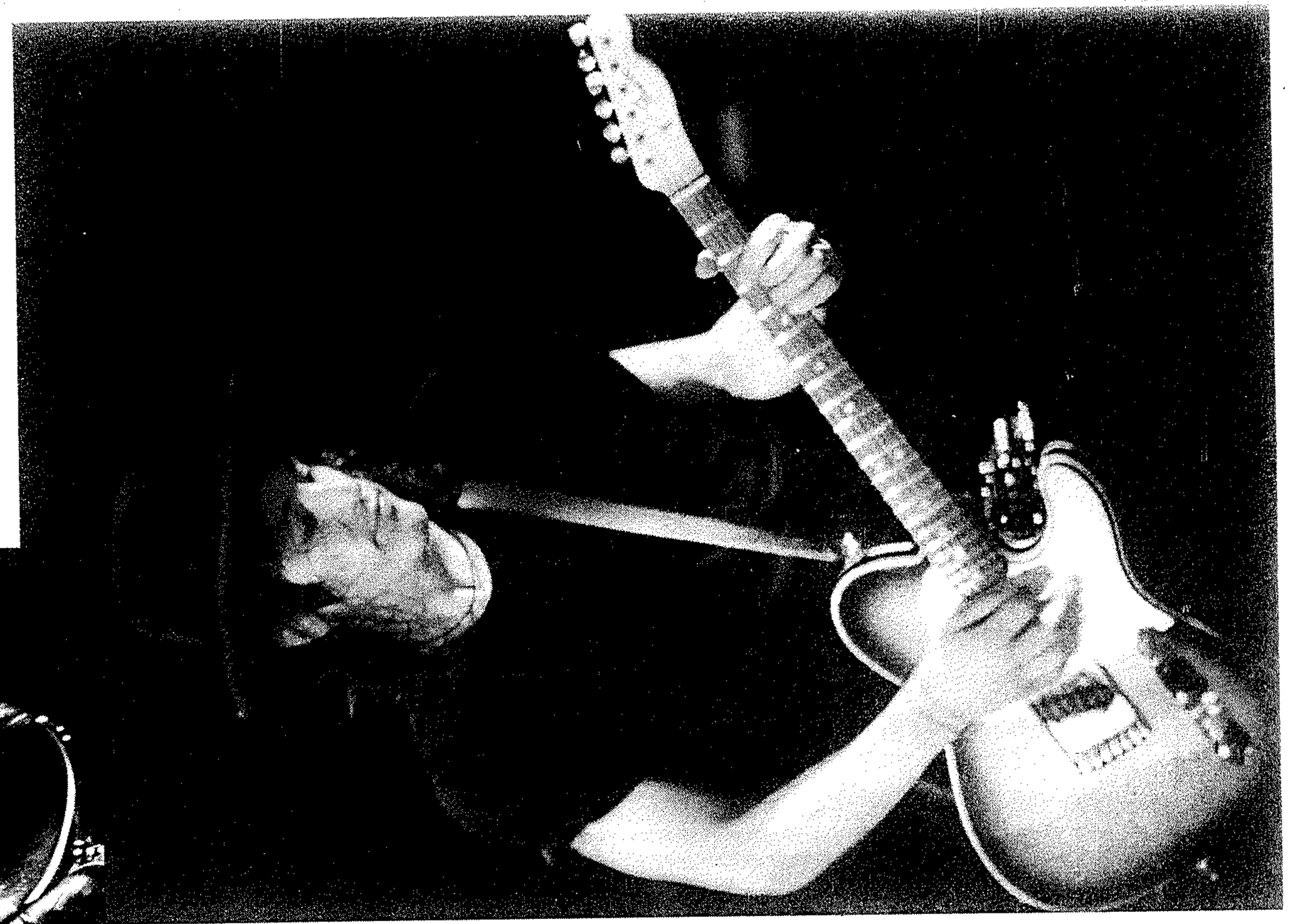

ROBERT JOHN

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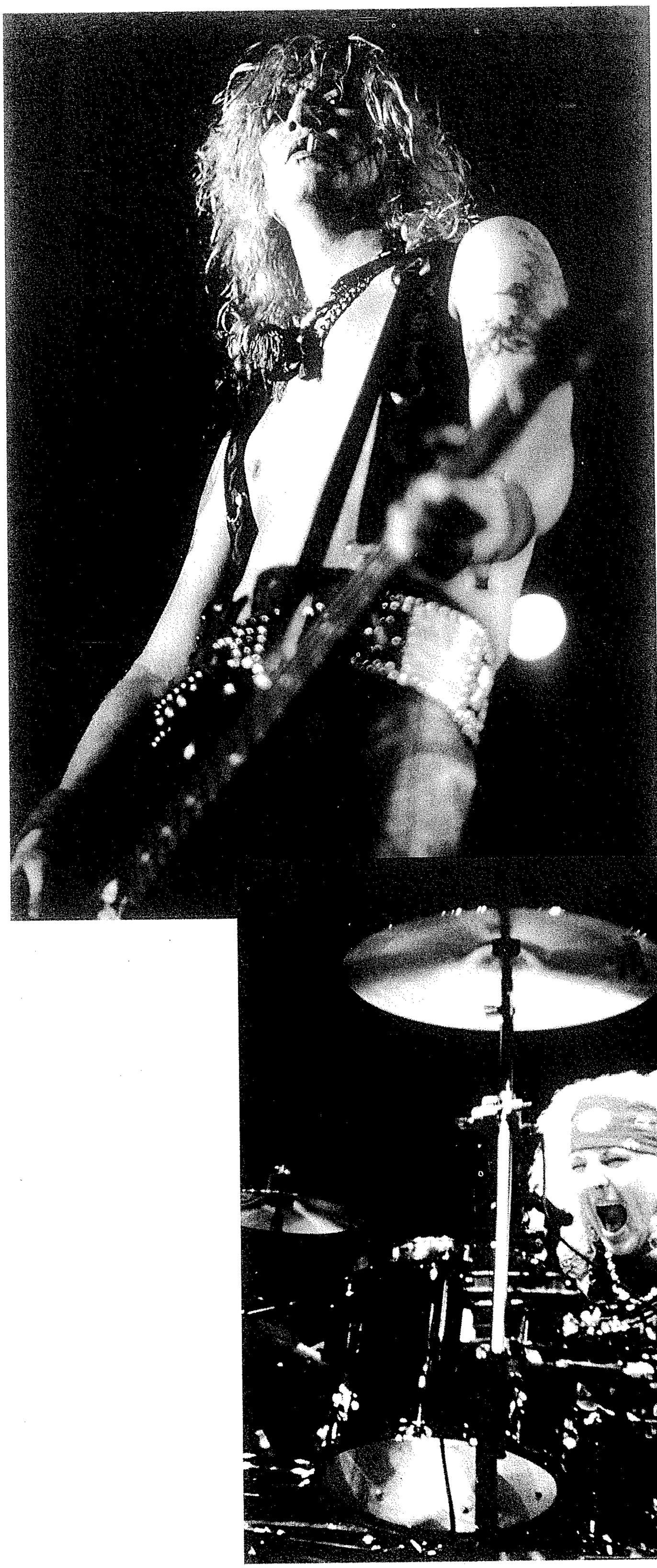
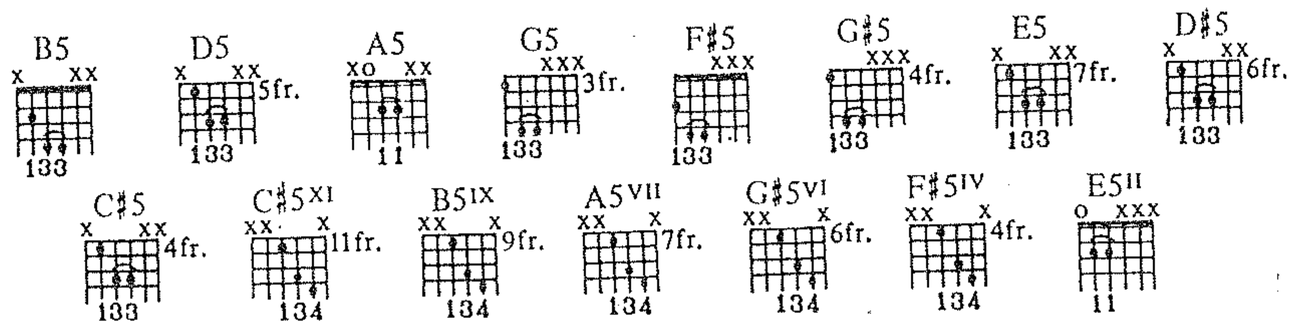


ROBERT JOHN

RIGHT NEXT DOOR TO HELL

Words and Music by
Izzy Stradlin', Timo Caltia
and W. Axl Rose



Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩= 200

Intro

Gtr. I

N.C.

f *pick slide* **pick slide* *sl.*

**From nut towards bridge.*

Gtr. II

Harm.

mf

Gtr. I Riff A

P.M.

(end Riff A)

w/Riff A (Gtr. I)

w/Riff A (2 times-GtrsI&II)

Riff A1

Gtr. III

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Rhy. Fig. 1 (Gtrs. I&II)

1st, 2nd Verses

B5 D5 B5 A5

1. I'll take a nic - o - tine, caf - feine, sug - ar fix._ Je - sus, don't ya git tired of

2. *See additional lyrics*

(end Riff A1)

Full

1/2 P

(Gtr. III out)

grad. bend

Full

1/2 P

14 14 12 14
14 14 12 14

(14) (14)
(14) (14)

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

G5 A5 B5 D5 B5 A5

turn - in' tricks?_ But when your in - no - cence dies you'll find the blues_ Seems all our her - oes were

G5 A5 B5 D5 B5 A5

born to lose._ Just walk - in' through_ time, you be - lieve this heat?_ An - oth - er emp - ty house,_ an - oth - er

G5 A5 B5 D5 B5 A5 G5 A5

dead end street._ Gon - na rest my bones, sit for a spell._ This side of heav - en, this close to hell._

D5 A5 E5 F♯5

Right next door to hell._____ Why don't you write a let - ter to me?_____ I said I'm

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

H

H

w/Rhy. Fig. 2 (3 times)

D5 A5 E5 F♯5

right next door to hell,_____ an so man - y eyes_ are on me, yeah.

D5 A5 E5 F♯5

Right next door to hell, got no-where else to be.

D5 A5 E5 F♯5

I.
w/Riff A (2times) & Riff A1
N.C.

Right next door to hell, feels like the walls are clos-ing in on me.

2. My

2.
F♯5

Gtrs. I&II

G5 G♯5

Guitar solo
E5

Fuck you,

Gtr. III

Fdbk. (15ma)

sl.

Full Full Full

Fdbk.

sl.

Full Full Full

D♯5 D5 C♯5

steady gliss.

Full Full Full Full

6 open
E
E5
Full
Full
Full
Full
D♯5
D5
C♯5
bitch!
Full
Full
Full
Full
Full
Full
sl.
Full
Full
Full
Full
Full
Full
sl.
C♯5 XI
B5 IX
A5 VII
G♯5 VI
F♯5 IV
G♯5 VI
A5 VII

w/Riff A (2 times)

B5[1x]

N.C.

pick slide

Fdbk.

Fdbk.

E5[II] F5 F♯5 F5 F♯5

Full Full Full Full Full

hand slide
(don't pick)

Full Full Full Full Full

Outro

Rhy. Fig. 3

G5 A5 E5

(end Rhy. Fig. 3)

(Gtr. I)

Not bad kids, just stu - pid ones._ Yeah, thought we'd own the world an get - tin' used was hav - in' fun. I said we're

Gtr. III

Full Full H H H

Full Full H H H

Gtr. II

w/Rhy. Fig. 3 (2½ times)

G5 A5 E5

not sad kids, just lu - cid ones,_ eah, flow - in' through life not col - lect - in' an - y - one.

Full Full Full Full Full sl.

8 10 | 10 12 | 17 19 | 17 19 | 17 19 (17 19)

H sl.

5 | 7 | 7 9 | (9)

H sl.

G5 A5 E5

So much out_ there, still so much to see._ Time's too much to han - dle, time's too much for me._ It drives me

Full Full Full

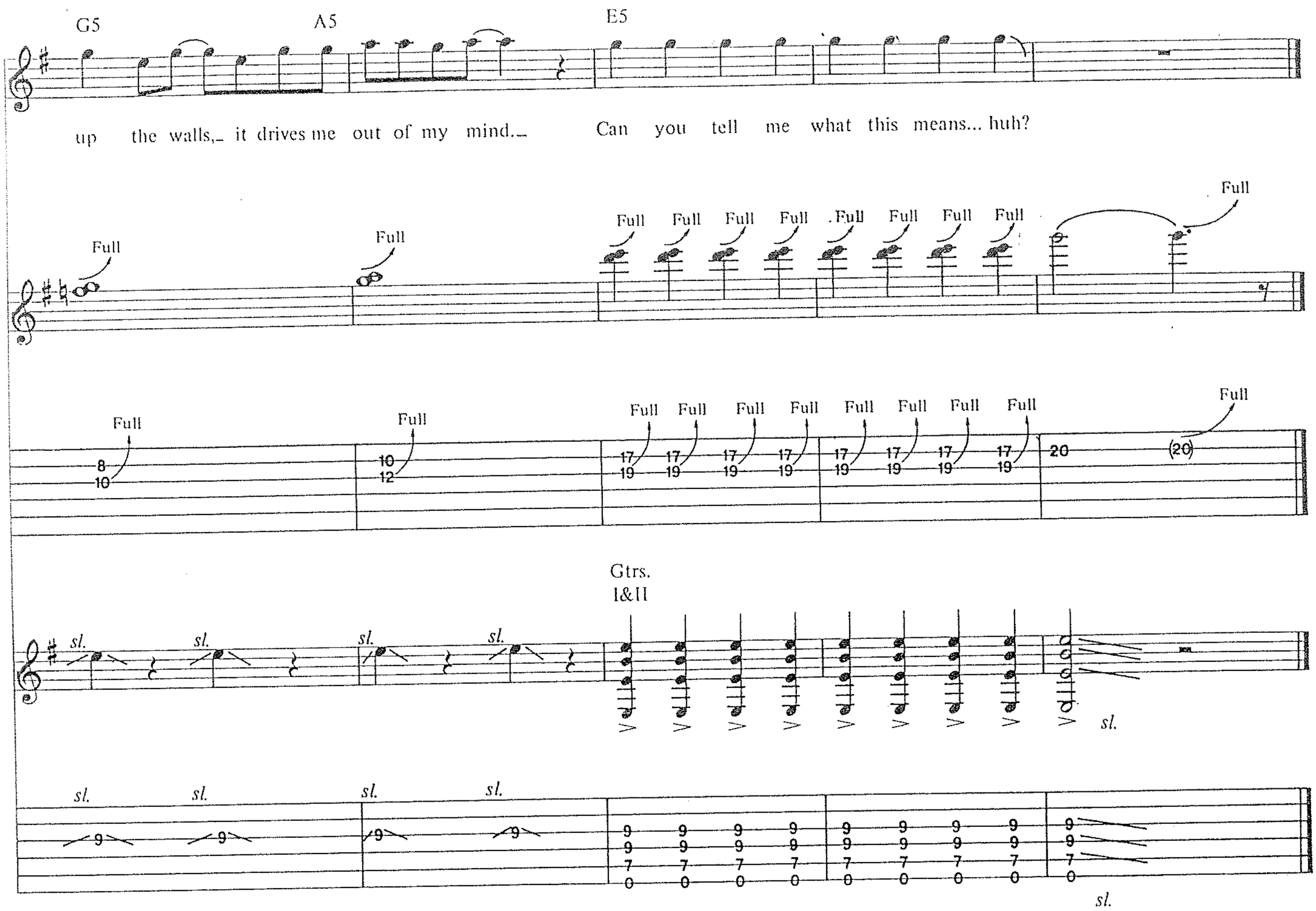
8 10 | 10 12 | 5 7 | (5 7)

Full

Full Full sl.

Full Full sl.

10 | 10 | 9 | (9) (9)



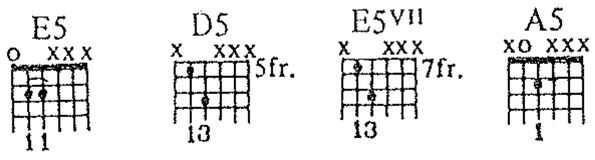
Additional Lyrics

2. My mama never really said much to me,
She was much too young and scared ta be.
Hell, "Freud" might say that's what I need,
But all I really ever get is greed.
An most my friends, they feel the same.
Hell, we don't even have ourselves to blame.
But times are hard and thrills are cheaper.
As your arms get shorter, your pockets get deeper.

2nd Chorus:
Right next door to hell.
Why don't you write a letter to me?
I said I'm right next door to hell,
An so many eyes are on me.
Right next door to hell,
I never thought this is where I'd be,
But I'm right next door to hell,
Thinkin' time'll stand still for me. *(To Guitar solo)*

DUST N' BONES

Words and Music by
Izzy Stradlin', Duff McKagan
and Slash



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 144 (♪♪ = ♩³♪)

Intro E5

He lost his mind to - day.. He left it out back on the high -

Fdbk.

Gtr. I

mp

Fdbk.

T
A
B

(0) (0) (0)

Fdbk. pitch: D

Gtr. II

mf

T
A
B

2 2 0 (2 2 0) (2 2 0) (2 2 0)

A5 G D/F♯ E5

way, on Six - ty - Five.

Full 1/4 Full

pick slide

Full 1/4 Full

3 0 0 3 3 3 3 0 3 0

0 0 0

3 3

let ring- - - - - *let ring- - - -* *let ring- - - -* *f* P.M.- - - - - - P P.M.- - - - - - - - - - - - - - - -

P H

2 2 0 3 2 0 2 2 0 0 2 0 2 2 0 0 2 0 2 2 0 0 2 0 2 2 0 2 2 0 0 2 2

P H

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1st, 2nd Verses

E5

1. She loved him yes - ter - day.
2. *See additional lyrics*

Yes - ter - day's o -

Riff A (Gtr. I)

Full 1/2

*Play B (⑤ 2fr.) 1st time only.

Rhy. Fig. 1 (Gtr. II)

P.M. P.M. P.M. P.M.

A5 G5 D/F♯ E5

ver, I said o - kay, that's all right.

(end Riff A)

Full 1/2

(end Rhy. Fig. 1)

P.M. P.M. *let ring* *let ring* *let ring* P.M.

w/Rhy. Fig. 1 & Riff A

Time moves on, that's the way.— We live an hope.—

A5 G D/F♯ E5

— to see— the next— day. That's all right.—

Chorus
D

w/last 2 bars of Riff A (Gtr. I)
2nd time Gtr. II substitute Rhy.
E5 Fill 1

Some - times these things, they are— so eas - y.

Gtr. II Both gtrs. Gtr. II

P.M.

D

w/last 2 bars of Riff A (Gtr. I)
2nd time Gtr. II substitute Rhy.
E5 Fill 2

Some - times these things, they are— so— cold.

Both gtrs. Gtr. II

P.M. H H P.M.

Rhy. Fill 1 (Gtr. II)

P P P P

Rhy. Fill 2 (Gtr. II)
E5

D

Some - times these things just seem to

Both gtrs.

C5

B5

rip you right in two.

Oh no, man don't

let ring

A6 N.C. B5 A6 N.C.

To Coda

let 'em get ta you.
(you.)

E5

(Yeah,_____ ow_____ yeah.)_

Gtr. I

sl.

grad. bend

Gtr. II

P.M.

D.S. al Coda

Coda
Gtrs. I&II
Bridge
E

dim.

(Gtr. II out)

Ya get out_ on your own._____ And you take all_ that you own._____ And you

* ⑥open E

(Yeah.) _____

Gtr. I

for - get a - bout your home._____ And then you're just fuck - in' gone!_____

*Mute w/edge of pick, creating a semi - harmonic.

Guitar solo
B5
Gtr. III
Full
D5
A5
B5
D5
E5
A5
sl.
Full
let ring
sl.
(end Rhy. Fig. 2)
Rhy. Fig. 2 (Gtrs. I & II)
w/Rhy. Fig. 2 (2 times)
B5
Sva
D5
A5
B5
D5
E5
A5
loco
sl.
rake
w/Rhy. Fig. 2 (1st 3 bars only)
grad. bend
Gtrs. I & II
(Gtr. III out)

E5
Gtr. I

Gtr. II

P.M.

1/2 P

3rd Verse
w/Rhy. Fig. 1 & Riff A
E5

There's no log - ic here to - day.— Do as you got— to, go your own— way.

A5

G D/F♯ E5 Gtr. II E5

w/Rhy. Fig. 1 & Riff A (both 1st 6 bars only)
E5

I said that's right.— Time's short, your life's your own.—

A5 G D/F♯

And in the end— we are— just dust n' bones.

w/bars 5 - 6 of Rhy. Fig. 1 & Riff A (both 2 times)
A5 G D/F♯ A5 G D/F♯

Dust n' bones Dust n' bones.

Outro
E5
Gtr. II

(cont. in notation)

That's all right.— (Dust n' bones.)—

Gtr. I

That's all right. (Dust n' bones.) That's all right. (Dust n' bones.)

sl.

Riff B (Gtr. I)

H

H

Gtr. II

w/Riff B (6 times)

That's all right. (Dust n' bones.) That's all right. (Dust n' bones.) That's all right.

(end Riff B)

H

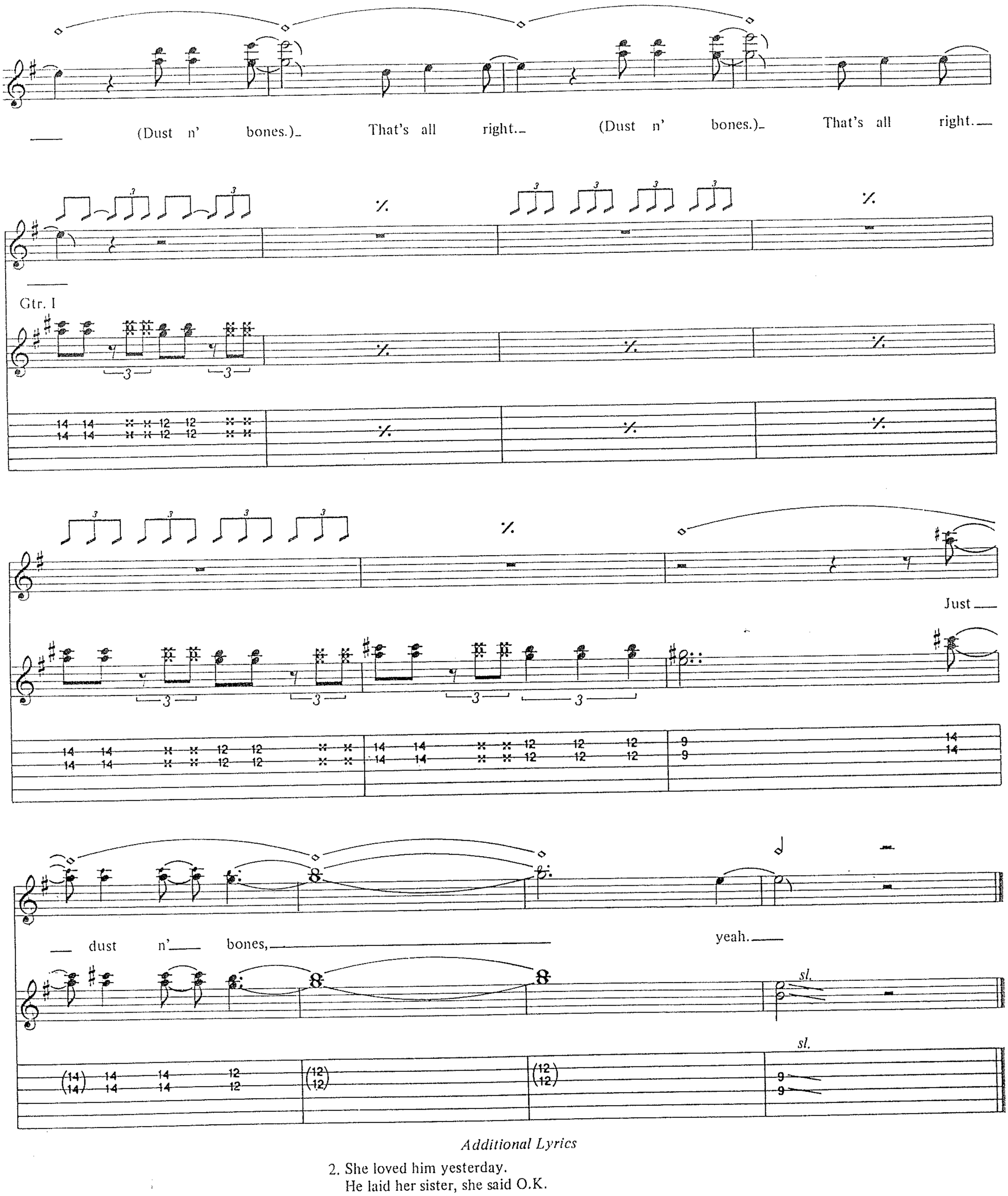
H

sl.

sl.

⑥open
E
Gtr. II

(Dust n' bones.) That's all right. (Dust n' bones.) That's all right.



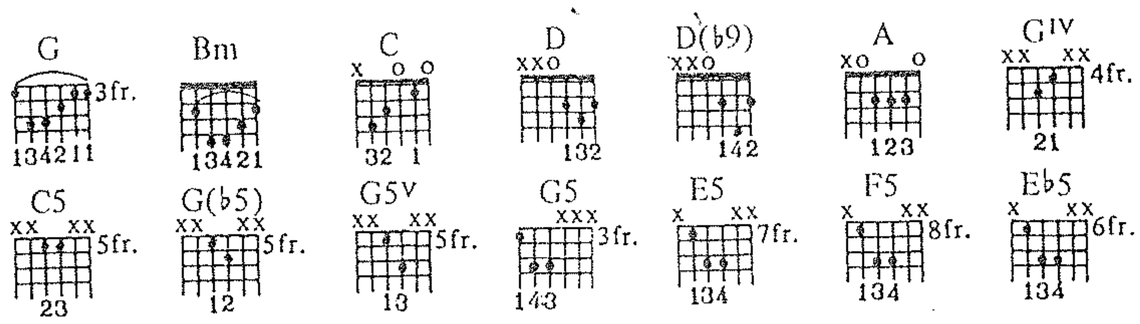
Additional Lyrics

2. She loved him yesterday.
He laid her sister, she said O.K.
An that's all right.
Buried her things today
Way back out deep behind the driveway.
And that's all right.

2nd Chorus:
Sometimes these women are so easy.
Sometimes these women are so cold.
Sometimes these women seem to rip you right in two,
Only if you let 'em get to you. *(To Bridge)*

LIVE AND LET DIE

Words and Music by
Paul McCartney and Linda McCartney



Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Slowly ♩ = 62

1st Verse

Rhy. Fig. 1
*Gtr. I *mf*

When you were young and your heart was an o - pen book,
(Ah, ah,
you used to say live and let
Ah,

Gtr. II

mf
let ring (till double bar)
clean tone

*Piano arr. for gtr.

live.
ooh. You know you did, you know you did, you know you did.
But if this ev - er - chang - in' world
Ah.

②2fr. 5fr. 6fr.
D E F

in which we live in makes you give in and cry,
Hm.)
say, live and let

(end Rhy. Fig. 1)

Gtr. II
Gtr. III

sl. P
f
w/distortion
p
sl. P

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Faster ♩ = 69

Chorus

G5IV C5 G(♭5) G5V G5IV C5 G(♭5)

die. live and let die. (cont. in slashes)

*Gtr. III to left of slash in TAB.

Rhy. Fig. 2

G5

(Gtrs. I&III) P.M.

*Riff A (Gtr. II)

2nd time substitute Fill 1

*All subsequent appearances of Riff A include a 2nd gtr. playing only the notes fingered on 3rd string in original riff.

To Coda

2nd time substitute Rhy. Fill 1

G5 (end Rhy. Fig. 2) G5

Gtrs. I, II & III

P.M.

(end Riff A)

w/Synth. sound effects

G5

P.M.

Gtr. IV

Rhy. Fill 1 (Gtrs. I & III)

G5

P.M.

Fill 1 (Gtr. II)

Half time, Reggae feel

Bridge

⑤3fr. ⑥3fr.

Gtr. III C C G G

mf

What does it mat - ter to ya. When ya got a job to do ya got to

Gtr. IV *sl.*

Gtr. II

mf *sl.* *

pick slides

Gtr. II

H *sl.*

mf

*Gtr. II to right of slash in TAB.

Gtr. III

mf

P.M.

P.M.

④open D D E5 F5

f

do it well. You got to give the oth - er fel - la hell.

H *sl.*

P.M. P.M.

f

P.M. P.M.

f

Uptempo Rock ♩ = 152 Slowly ♩ = 62

2nd Verse

w/Rhy. Fig. 2 & Riff A | w/Rhy. Fig. 1

G5 | G | Bm | C | D | D(♭9) | G | Bm

Gtr. IV

mf *w/harmonizer

Used to say live and let
(Ah.
(Gtr. IV out)

*Pitch is harmonized one octave lower.

Gtr. II

mf
let ring (till double bar)
clean tone

C | D | D(♭9) | G | Bm

live.
But if this ev - er - chang - in' world
You know you did, you know you did, you know you did.
Ah.

Gtr. II

C | A | D | ②3fr. 5fr. 6fr. D E F

D.S. al Coda

in which we live in makes you give in and cry,
say live and let die,
Hm.)

Gtr. II

sl. P
f
w/distortion

Gtr. III

sl. P

w/Rhy. Fig. 2 & Riff A (both 1st 7 bars only)

G5

C5 E♭5

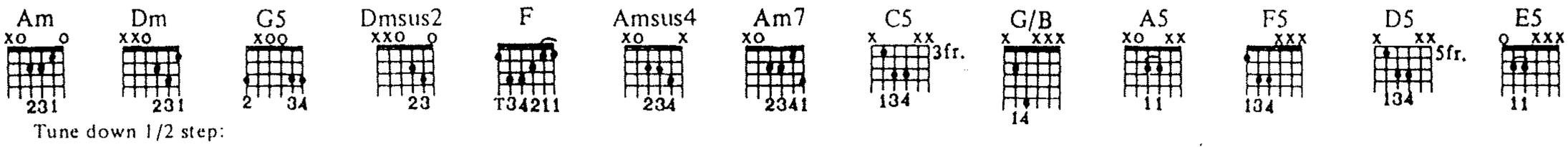
Gtrs. I, II & III

Coda 8va

Gtr. IV

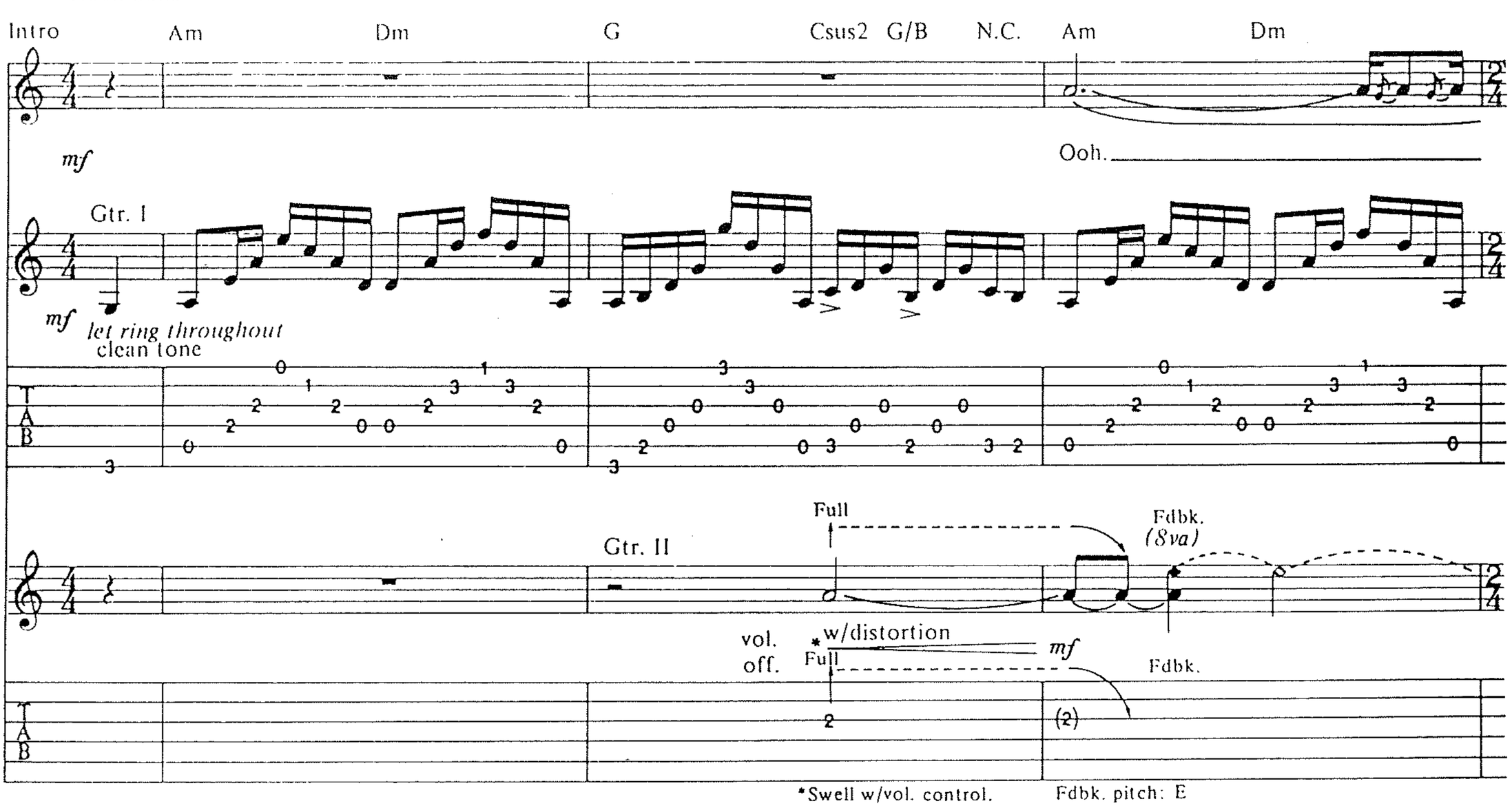
DON'T CRY (ORIGINAL)

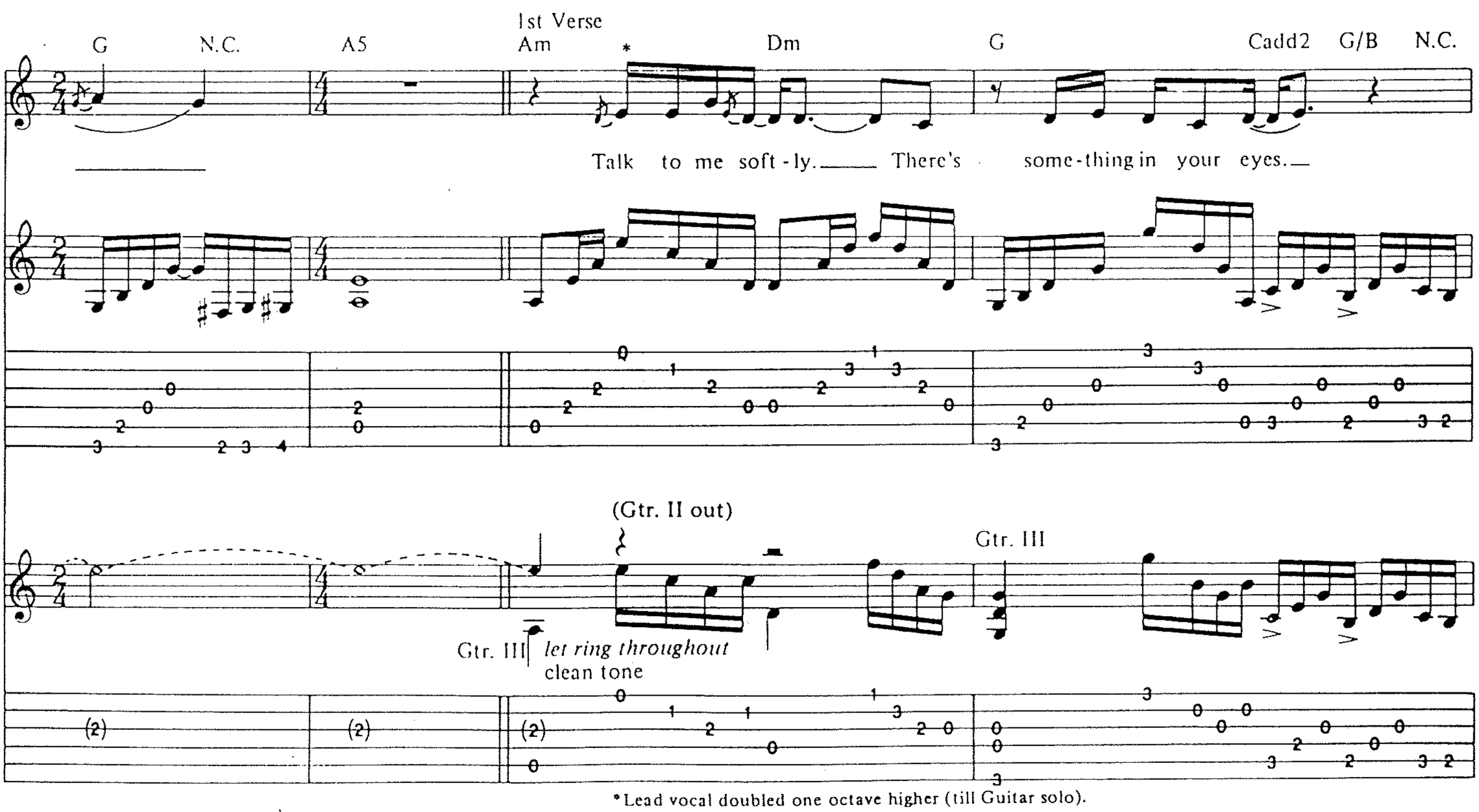
Words and Music by
Izzy Stradlin' and W. Axl Rose



Tune down 1/2 step:
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

Rock Ballad ♩= 62





*Lead vocal doubled one octave higher (till Guitar solo).

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w/Fill 1

Am Dm G C G/B N.C. Am7 Dm

Don't hang your head_ in sor - row, and please don't cry. I know how you feel_ in - side._I've,

G C G/B N.C. Am Dm G C N.C.

I've been there be-fore._ Some-thing is chang-in' in - side_ you, and don't you_know._

Fill 1

Gtr.II

p clean tone w/echo

Chorus
F

G5

Am

Don't you_ cry_____ to - night._ I still_ love_ you, ba - by.
(Ooh._____

H
*T

H

*T = thumb

H
*T

H

*T = thumb

G

F

Am

Don't you_ cry_____ to - night._
Ooh._____

T

P

T

H

sl. sl. P

H P

F G C G/B Am G

Don't you cry to - night. There's a heav - en a - bove you, ba - by.
Ooh. Ooh.)

P

H

H

F G Am

2nd Verse
w/Fill 2
Am Dm

Gtr. I

And don't you cry to - night. Give me a whis - per,
(cont. in slashes)

H H H H

T

Fill 2

Gtr. II

clean tone w/echo
p

G5 (cont. in notation) C G/B N.C. ⑤open A Am Dm

Gtr. I

and give me a sigh. Ah. Give me a kiss be - fore you

Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B N.C. ⑤open A Am ④open D Dm Dmsus2 Dm

Gtr. I

tell me good-bye. Don't you take it so hard now,

Gtr. I & III Gtr.III

G5 (cont. in notation) C G/B N.C. ⑤open A Am ④open D Dm Dmsus2 Dm

Gtr. I

and please don't take it so bad. I'll still be think - ing of you

Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B Am G Gtr. I Chorus F G5

and the times we had, ba - by. And don't you cry to - night.

(Ooh.

Gtrs. I & III Gtr. III

⑤open
A Am Amsus4 Am7 Am F

④open ③open ④open ③open ⑤open
D G D G A

Don't you_ cry to - night.
Ooh.

H H H H

Am Amsus4 Am G5 F

⑥3fr. ④open
G D G5

(Gtr. I out)

Don't you cry to - night.
Ooh.

(Gtr. III out)

sl. sl. sl. sl. P

H H

*Gtr. IV

C5 G/B A5 G5 F5 G5 A5

f

There's a heav - en a - bove you, ba - by. And don't you cry to - night.
Ooh.)

Gtr. V

A.H. Full P

f 3

*Two gtrs. (w/dist.) arr. for one.

Guitar solo

D5 F5 G5 A5 G5 F5 G5

sl. 1/2 P Full Full P Full 1/4 1/2 H sl. H 2

let ring- - -

sl. sl. H sl. H sl. H

A5 G5 F5 G5

1/4 1/2 Full Full

H P P P P P P P sl. P P

let ring let ring

Full Full

E5 F5 G5 A5

*P.M. P.M. P.M. P.M. Full Full P.M. P.M. Fdbk. Full (Gtr. IV out)

sl. Full P Full Full P

3 3 3

(cont. in Fill 3)

sl. Full Full P Full Full P Fdbk. Full

Fdbk.

*Play only lowest note of chord when P.M. is indicated (throughout).

Fdbk. pitch.: A

*Vib. applies to bottom note only.

3rd Verse
w/Fill 3

Dm G Cadd2 G/B N.C. Am

*

And please re - mem - ber that I nev - er lied.

Gtr. I

mf

sl. sl.

Gtr. III

mf

H H

*Lead vocal doubled one octave higher (next 2 bars).

Fill 3

Gtr. V

Fdbk. Fdbk. (8va) 1/2 1/2 3½ Harm. (8va)

trem. bar

Fdbk. 1/2 1/2 3½ Harm.

Dm G C G/B N.C. Am Dm G

Oh,_ and please_re - mem-ber how I felt in - side,_ now, hon - ey. You got - ta__ make_it your own_way,

H H H H

Cadd2 G/B N.C. Am Dm G Gtr. IV C5 G/B A5 G5

f

but you'll be al - right,_now, sug - ar. You'll feel_ bet-ter to - mor-row come the morn - ing light,_now, ba - by.

H H

(Gtr. III out)

Chorus

F5 G5 A5 F5 G5

P.M. P.M. P.M. P.M.

And don't you cry to - night.
(Ooh.

An don't you cry to - night.
Ooh.

H P.M.

H

Full

Gtr. V

sl.

3

Full

sl.

A5 F5 G5 C5 G/B A5 G5

P.M. P.M. P.M.

An don't you cry to - night. There's a heav - en a- bove you, ba - by.
Ooh. Ooh.

3

H P.M.

H

Full Full Full 1/2 P P Full 1/2 1/2

Full Full 1/2 P P Full 1/2 1/2

F5 G5 F5 F5 G5 F5

P.M. P.M.

And don't you cry. Don't you ev - er cry. Don't you cry to - night.

Ooh. Ooh, ooh. Ooh.

H H T T

Fdbk. Full

Fdbk. Full

E5 F5 w/Fill 4 G5 F5 G5

P.M.

Ba - by, may - be some - day. And don't you cry. Don't you ev - er cry.

Ooh. Ooh.

H H H H H H

Full Full

Fill 4

Gtr. II

w/distortion

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

F5 G5 w/Fill 5 C5

Don't you cry to - night.

H

rit.

H

Full Full

rit.

Full Full

13 15 15 15 13 14 13 (13) (13)

N.C.

sl. H H H

12 12 13 13 13 12 12 13 13 *sl.* 13 12 10 8 H

13 12 10 9 5 7 5 5 5 7 6 7

H H H

Fill 5

Gtr. II

Full

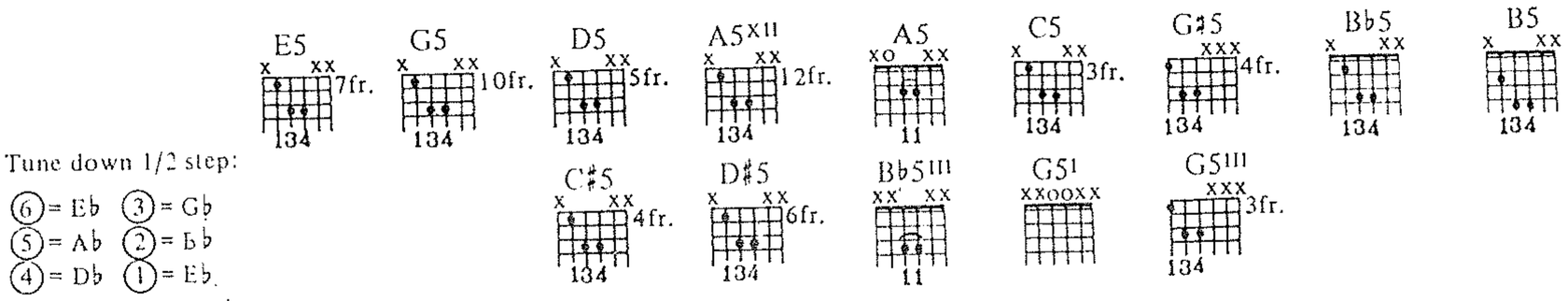
Full

12 (12)

*Swell w/vol. control.

PERFECT CRIME

Words and Music by
Izzy Stradlin', Slash
and W. Axl Rose



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 232

N.C.(Am)

Intro

Oh.
(steady gliss.)
Rhy. Fig. 1
(Gtr. I)

1/4

f

H

2

Rhy. Fig. 1A (Gtr. II)

P

C5 B♭5 G5

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

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1st Verse
w/Rhy. Figs. 1 & 1A
N.C.(Am)

1. Kick - in' back in the shad - ows. Got no need for the light.

Who's sor - ry now, old tim - er? Look at how you've

(G♯5) (A5) (A♯5) N.C.(Bm)

spent your life. Scroung - in' for change to put some mon-ey in your pock - et. My, how scratch does

Gtr. I

Gtr. II

burn. Laugh - in' at the suck - ers as you pissed it a - way.

B5 C5 C♯5 D5 D♯5 E5

2. But

2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A
2nd time w/Fill 2
N.C.(Am)

I got the time,— and I got the mus - cle. I got the need— to lay it all on the line. I ain't a - fraid—of your

3. *See additional lyrics*

Chorus

C5 Bb5 G5 A5 G5 Bb G5 A5 G5 C5 Bb5 G5

smoke screen hus - tle. It's a per - fect— crime.— God - damn it, it's a per - fect— crime.—

Rhy. Fig. 2 (Gtr. I)

Rhy. Fig. 2A (Gtr. II)

*Played only when Rhy. Fig. is recalled & on D.S.

To Coda

A5 G5 Bb G5 A5 G5 C5 Bb5 G5 A5 G5 Bb G5 A5 G5 C5 Bb5 G5

Moth-er - fuck - er, it's a per - fect— crime.— I said, it's per - fect.— And keep the

(end Rhy. Fig. 2)

pick slide---

(end Rhy. Fig. 2A)

Fill 2 (Gtr. III - end of solo)

Full

sl.

Bridge

E5 G5 E5 D5 E5

Gtr. II

de - mons down, and drag the skel - e - tons out. I got a blind man fol - low - ing me in chains. I said, he's

Gtr. I

P.M.

fun to watch when the world has stopped and I think he's got some - thing to say. "You wan - na

⑤7fr.

G5 A5 XII G5 E5 D5 E

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (1½ times - Gtrs. I & II)

N.C. (G5) (E5) (D5)

fuck with me, don't fuck with me, 'cause I'm what you'll be, so don't

(E5) (G5) (E5)

fuck with me. If you had bet - ter sense you'd just step a - side from the b -

Chorus

w/Rhy. Figs. 2 & 2A

C5 B♭5 G5 A5 G5 B♭ G5 A5 G5 C5 B♭5 G5

bad side of me. Don't fuck wit' - da bad side o' me.

A5 G5 B♭ G5 A5 G5 C5 B♭5 G5 A5 G5 B♭ G5 A5 G5

Stay a - way from the bad side o' me. Don't fuck wit' - da

w/Rhy. Fill 1 & Fill 1
C5 B♭5 F5

Half-time feel
G5
*w/Vocal sound effects

bad side."

Gtr. I

(Gtr. I out)

sl.

sl.

*Sound effects cont. for next 27 bars.

N.C.(G5)

(Spoken:) T mi-nus one - o - nine_ and

Gtr. II

sl.

1/4 Full

mf

sl.

1/4 Full

Rhy. Fill 1 (Gtr. II)

Fill 1 (Gtr. III)

'Fdbk.
(Sva)
Full

Fdbk.
(Sva) *

1/2

Fdbk.
Full

1/2

Fdbk.

Fdbk. pitch: A

*Gtr. III continues w/ad lib fdbk. for next 14 bars.

Bb5 C5 Bb5 G5 F5 G5

count - ing.

H H

P.M. (till double bar)

H H

Gtr. I

H

F5

Bb5 F5 G5 Full G5 C5 Bb5 G5

H H

Full

H H

H

F5 G5 N.C.(G5)

H H H *sl.*

H H *sl.*

H

Double-time feel
N.C.(G5)

(F5)

(G5)

3

(Spoken:) Os - tra - cized,_ but that's al - right._ I was think - ing a-bout

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

N.C.

G5 G♯5 A5 B♭5 B5 C5

some - thing my - self.

One, two, three, four, five, six, sev-en, eight.

*Rhythm is rushed.

Full

sl.

f

Full

sl.

f

Guitar solo
Gtrs. I & II
A5 ⑤5fr. G A5 ⑥5fr. G A5 ⑥5fr. G A5 C5
8va
Full 1/2 Full 1/2 H P H P sl. T P T P sl. H P
20 (20) (20) 17 20 17 17 20 17 16 22 16 24 16 17 20 17 20
A5 ⑥3fr. G A5 ⑥3fr. G A5 C5
8va
H P H P H 1/2 1/2 H P 1/2 1/2 H P P 1/2
17 20 17 20 17 17 20 17 20 17 17 20 17 20 17 17 19
D5 G♯5 A5 B♭5 B5 ⑤open A B5
8va
H P P P P P sl. 1/2
20 17 20 17 19 20 19 17 20 19 17 19 19 17 19 17 20 19 20 19 17 19 17 16 17
⑤open A B5 ⑤open A B5 ⑤open A B5 D5
8va loco
Full P P 1/2 P P sl.
(17) 17 17 (17) 15 16 17 15 16 14 16 16 14 16 14 15 14 17 (17) 17 sl.
B5 ⑤open A B5 ⑤open A B5 ⑤open A B5 C5 C♯5 D5 D♯5 E5 D.S. al Coda
sl. P P P P P P P
16 14 16 16 14 16 15 15 16 14 17 17 15 16 16 16 16 14 (14) 17 14 17 17 17 16 16 16
sl.

Coda

C5 V B♭5 III G5 I

Gtr. II

w/Rhy. Fig. 2A (3 times)

C B♭ G C G C G

let me. Ooh.

Gtr. I

C B♭ G C G C G C B♭ G C G C G

2

2

w/Fill 3

C5 V B♭5 III G5 I

Gtr. II

C5 V B♭5 III G5 I

pick slide

Ow. Per - fect crime. God - damn it, it's a

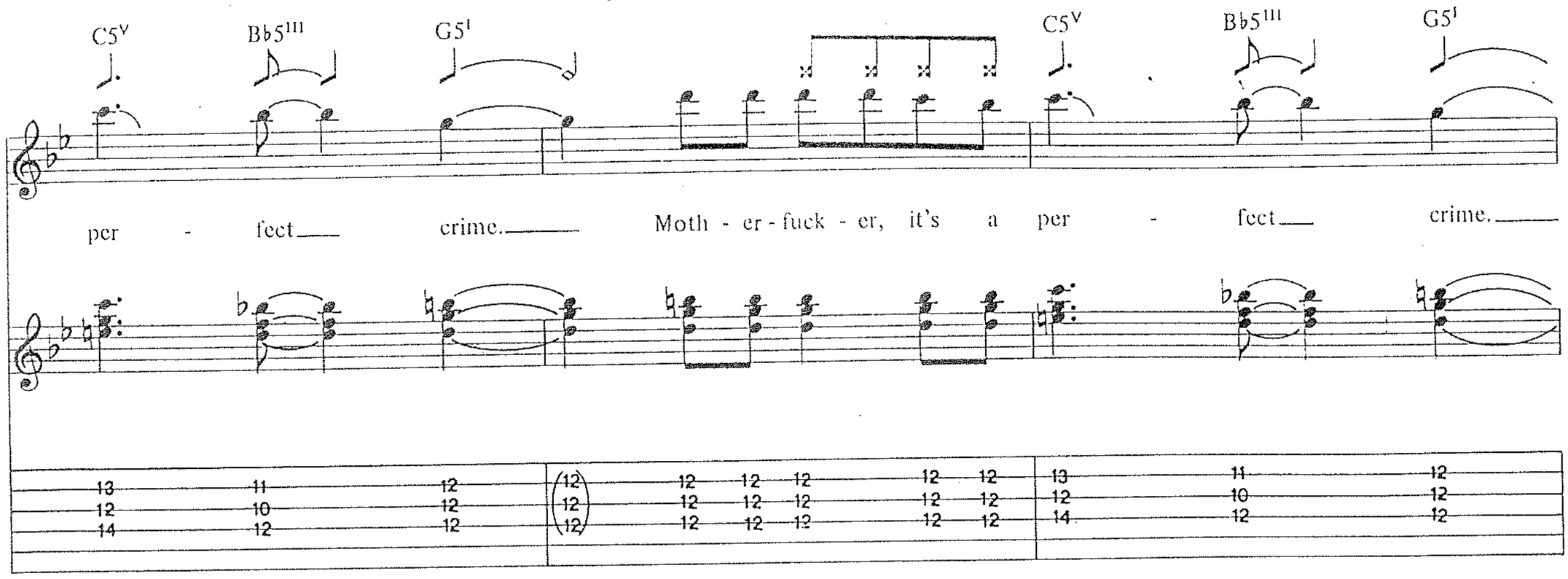
Fill 3 (Gtr. III)

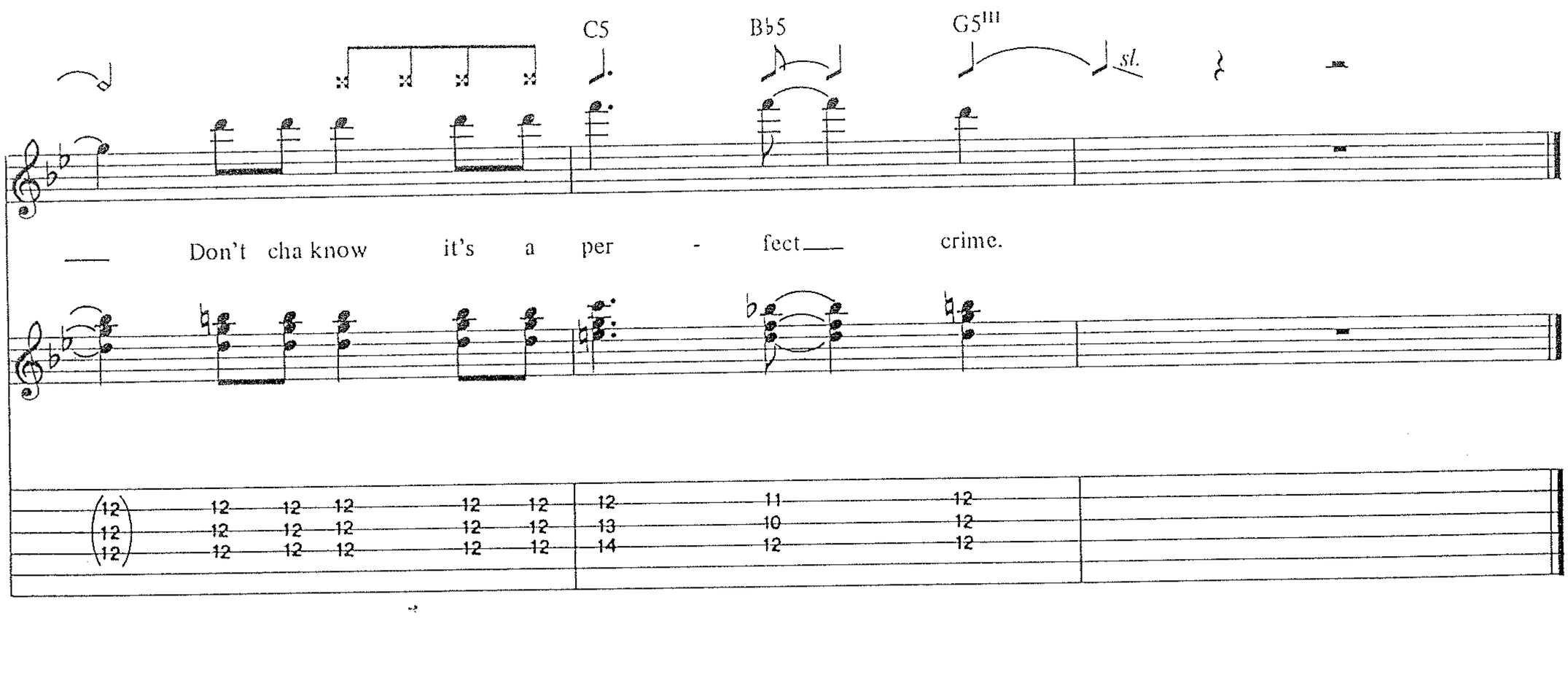
Play 3 times

Full

Full

*A♭ sounded by pulling strg. off side of neck.





Additional Lyrics

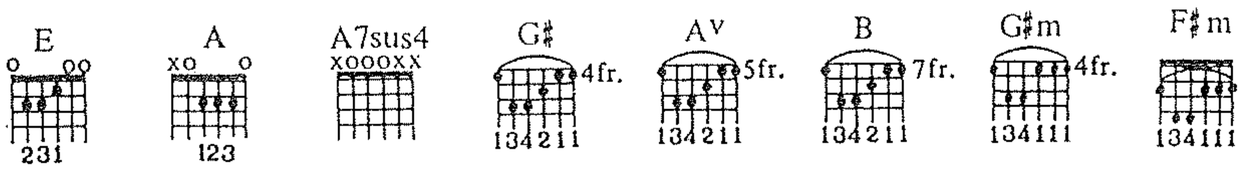
3. Call on everybody who's got last rites.
Said, "It's better if you locked 'em away."
Runnin' through the visions
At the speed of light.

3rd Chorus:
Won't ya let me be?
Motherfucker, just let me be.
Goddamn it, better let me be.
Don't ya know ya better let me be, *etc.*

YOU AIN'T THE FIRST

Words and Music by
Izzy Stradlin'

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderately ♩ = 116
Triplet feel (♩♩ = ♩ ♪)

Intro N.C.

E

(Spoken:) One, two, three, one, two, three.

*Slide gtr.

*Slash plays a Dobro in standard gtr. tuning.

Acous. gtr.

mf

A E A E

Full

Full

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A E A7sus4

Whistle *Two, three, one, and.*

Full

Full

Two gtrs. E A E A

1. I tried so hard just to get through to you. But
2. Time can pass slow - ly, things al - ways change.

*Vocal melody doubled one octave higher.

E A E A E

your head's so far from the real - ness of truth. Was it just a come on
Your day's been num - bered and I've read your last page. You was just a tem - po -

A E A E

in the dark, was - n't meant to last long. I think you've worn your wel - come,
rar - y lov - er, hon - ey, you ain't the first. Lots of oth - ers came be -

A E A 1. A7sus4

hon - ey, I'll just sing you a - long. As I sing you this
fore you, wom - an, said, but you been the worst. Sa'

E

song. *One, two, three, one.*

2.. A7sus4 E

you've been the worst. *Two three and.* So

Chorus

E G♯ A^v *sim.* B

good - bye to you, girl. So long, fare - well. I

E G♯ A^v B

can't hear ya cry - in'. Your jiv - in's been hell. So

E G♯ A^v E

look for me walk - in' down your street at night. I'll be

G♯ A^v B

in with an - oth - er deep down in - side.

A G♯m F♯m E

Deep down in - side.

steady gliss.

(8)

7 10 12 | 13-14 13 9-11 | 9 13

A E A E A

14 | 10-17 | 9-10 | 8-9 | 9 | 9-10 | 10

Begin fade

A E

E A E A E

12 | 9-10 | 8-9 | 9 | 9-10 | 10 12 (12) 12

A E A E A

14 | 12 | 9-10 | 8-9 | 9 | 9-10 | 10

Fade out

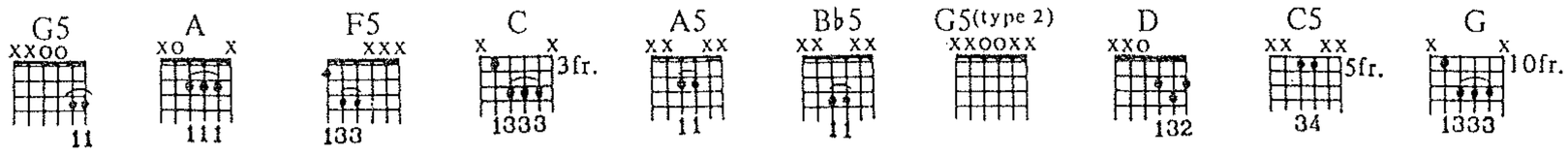
E A E A E

12 | 12-14 | 12 | 13-14 | 8-9 | 9

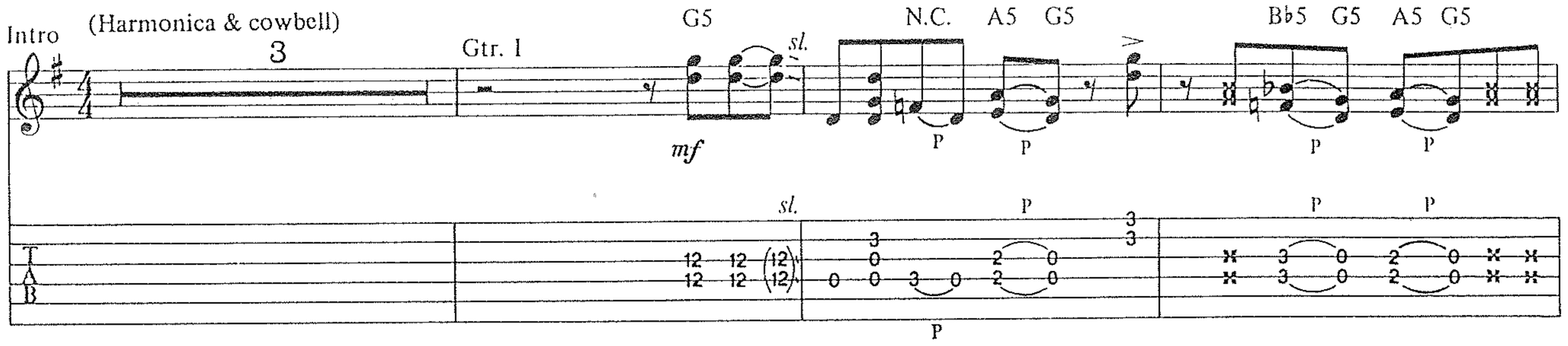
BAD OBSESSION

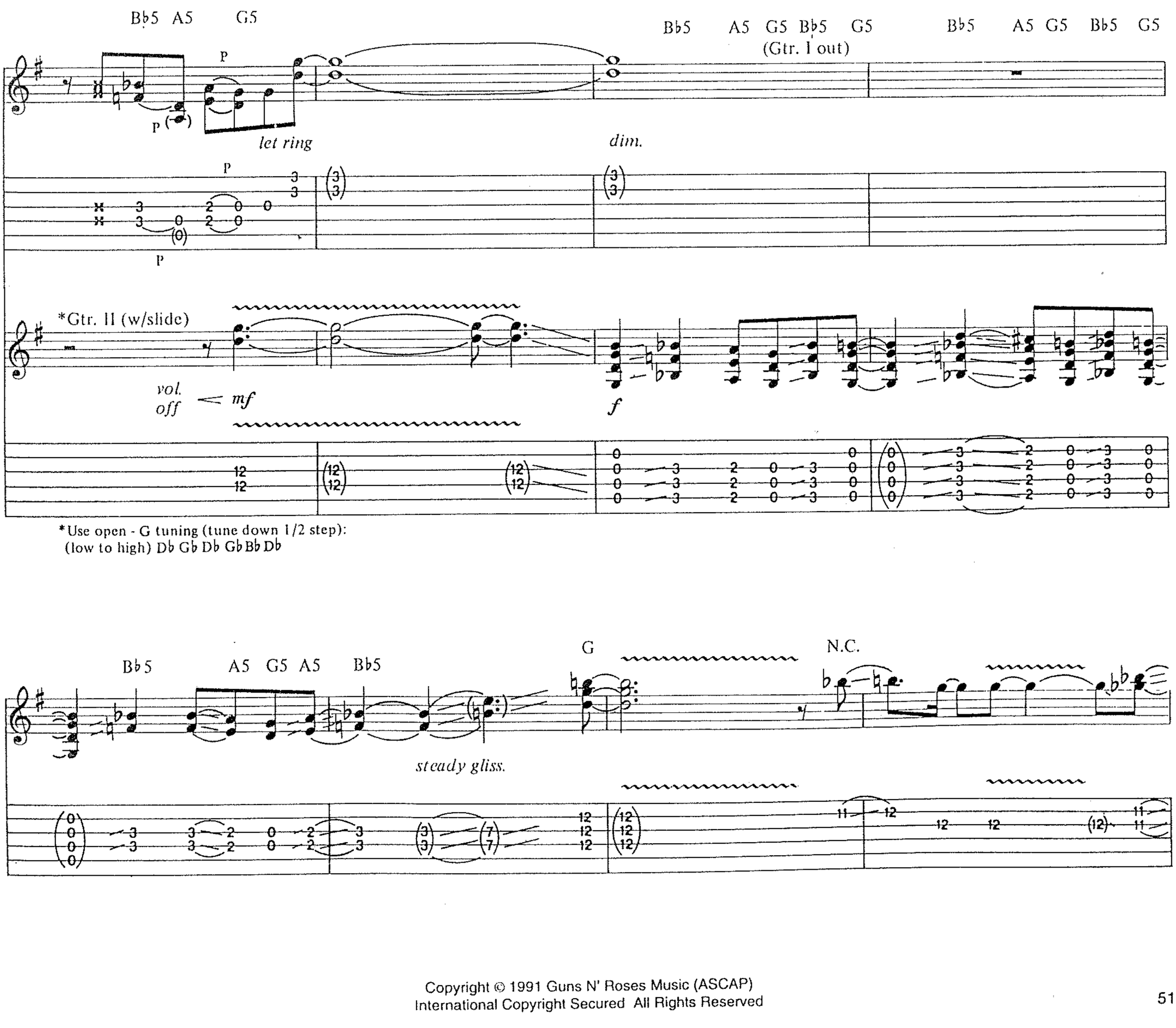
Words and Music by
Izzy Stradlin' and West Arkeen

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate Rock ♩= 126





*Use open - G tuning (tune down 1/2 step):
(low to high) D♭ G♭ D♭ G♭ B♭ D♭

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(G) G5 N.C. G5 Bb5 G5 A5 G5

Gtr. I

1/2 Full

Rhy. Fig. 1 (Gtr. I)

P

Rhy. Fig. 1A (Gtr. II)

sl.

let ring- - - - - - - - - - - - - - -

Bb5 A5 G5 Bb5 G5 A5 G5

Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5

1st, 2nd Verses
G5

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

1. I can't stop think-in', think - in' 'bout sink-in', sink - in' down in - to my bed.
2. *See additional lyrics*

(end Rhy. Fig. 1)

(cont. in slashes)

(end Rhy. Fig. 1A)

P.M. P.M. P.M. P.M.

⑥3fr. G | open E | 1fr. F | 2fr. F♯ | Rhy. Fig. 2 G5

P.M. P.M. P.M. P.M. P.M.

I call my moth-er, she's just a cunt now. She said I'm sick in the head.

P.M.

(end Rhy. Fig. 2)

⑥1fr. F G5

w/Rhy. Fig. 2

She said, "You ain't spe - cial, so who you fool - in'? Don't try ta give me a line."

P.M. P.M. P.M.

⑥1fr. F G5 Rhy. Fig. 3 A ⑥open E F5 C G5 P.M. ④3fr. F G5

But I can't stop think-in' 'bout see - in' ya one more time, oh no.

Rhy. Fig. 3A

let ring

A5 ⑥open E F5 C G5

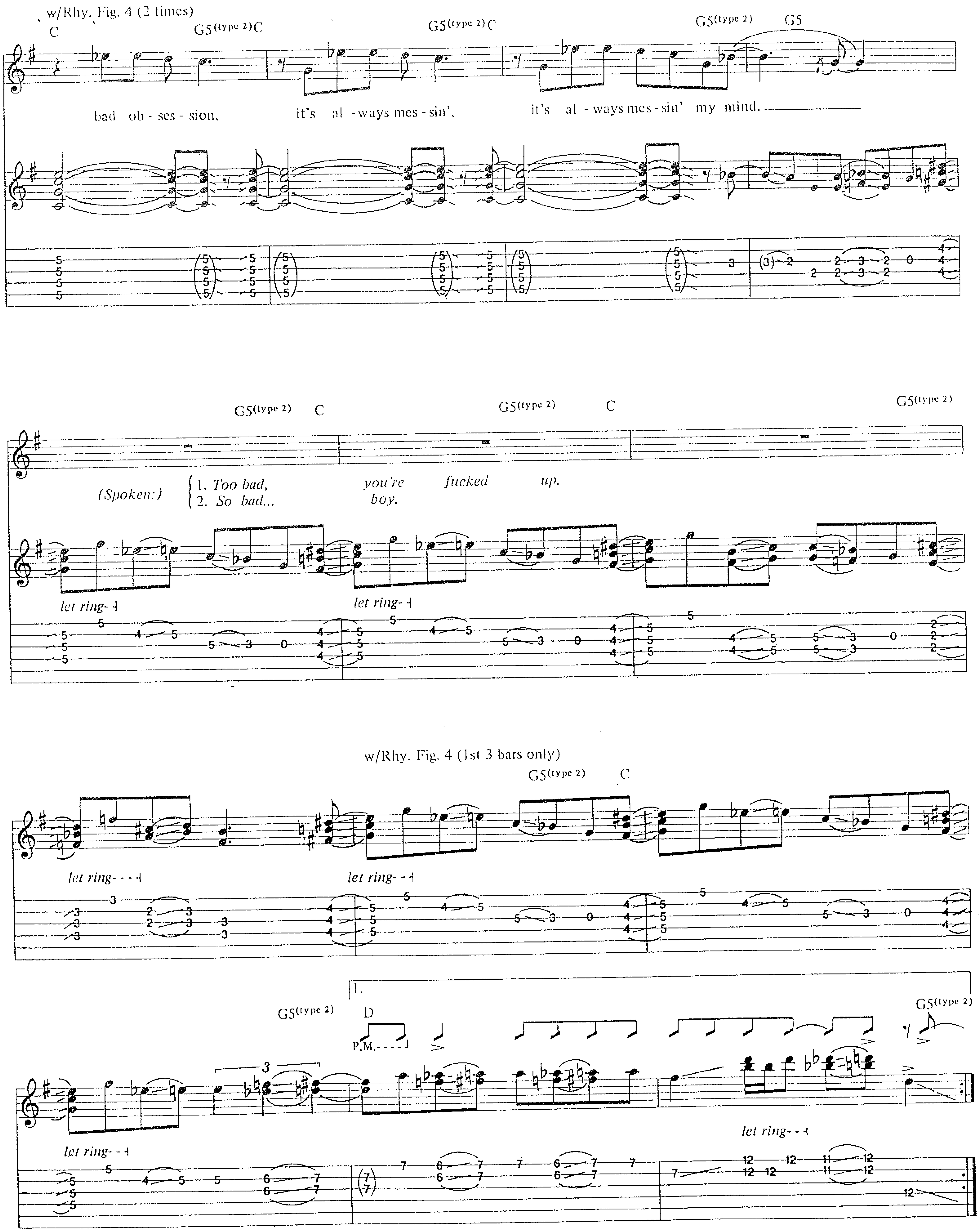
But I al - read - y left you and you're bet - ter off left be - hind.

B♭5 G5(type 2) A5 G5(type 2)B♭5 G5 (end Rhy. Fig. 3)

It's a (end Rhy. Fig. 3A)

Rhy. Fig. 4 Chorus C G5(type 2)C G5(type 2)C G5(type 2) G5 (end Rhy. Fig. 4)

bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind. It's a


w/Rhy. Fig. 4 (2 times)
C
G5(type 2) C
G5(type 2) C
G5(type 2)
G5
bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind.
G5(type 2) C
G5(type 2) C
G5(type 2)
(Spoken:) 1. Too bad, you're fucked up.
2. So bad... boy.
let ring
let ring
w/Rhy. Fig. 4 (1st 3 bars only)
G5(type 2) C
let ring
let ring
G5(type 2)
1.
D
P.M.
G5(type 2)
let ring
let ring

2.

D

P.M.

Guitar solo

G5(type 2)

w/Rhy. Fig. 1

Bb5 G5 A5 G5

Bb5 A5 G5

let ring-

Bb5 G5 A5 G5

Bb5 G5 A5 G5

Bb5 G5 A5 G5

let ring- *let ring-* *let ring-* *let ring-* *let ring-*

Bb5 G5 A5 G5

Bb5 G5 A5 G5

3

rake *rake-* *let ring-* *let ring-*

w/Rhy. Fig. 4

C

G5(type 2) C

G5(type 2) C

G5(type 2)

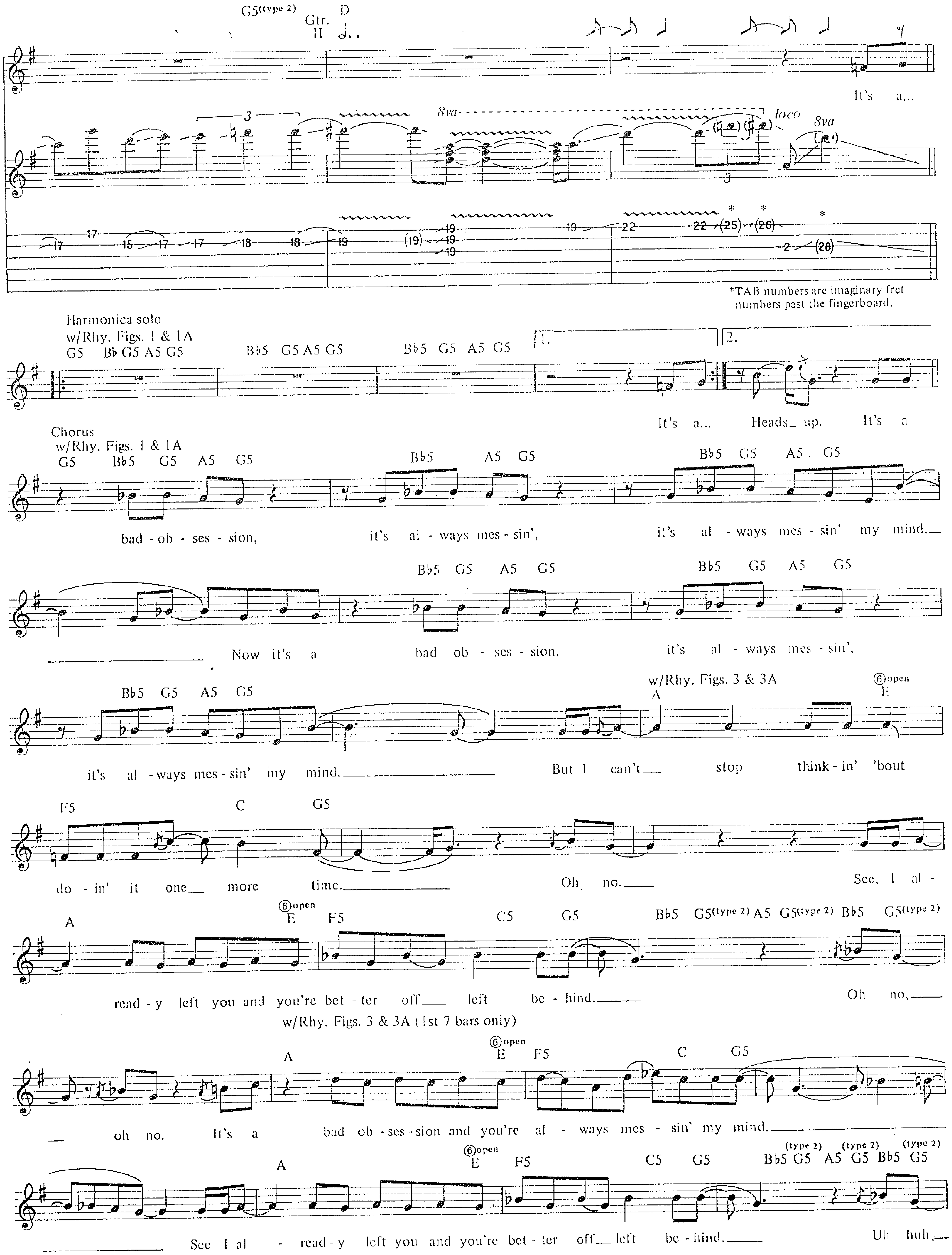
G5

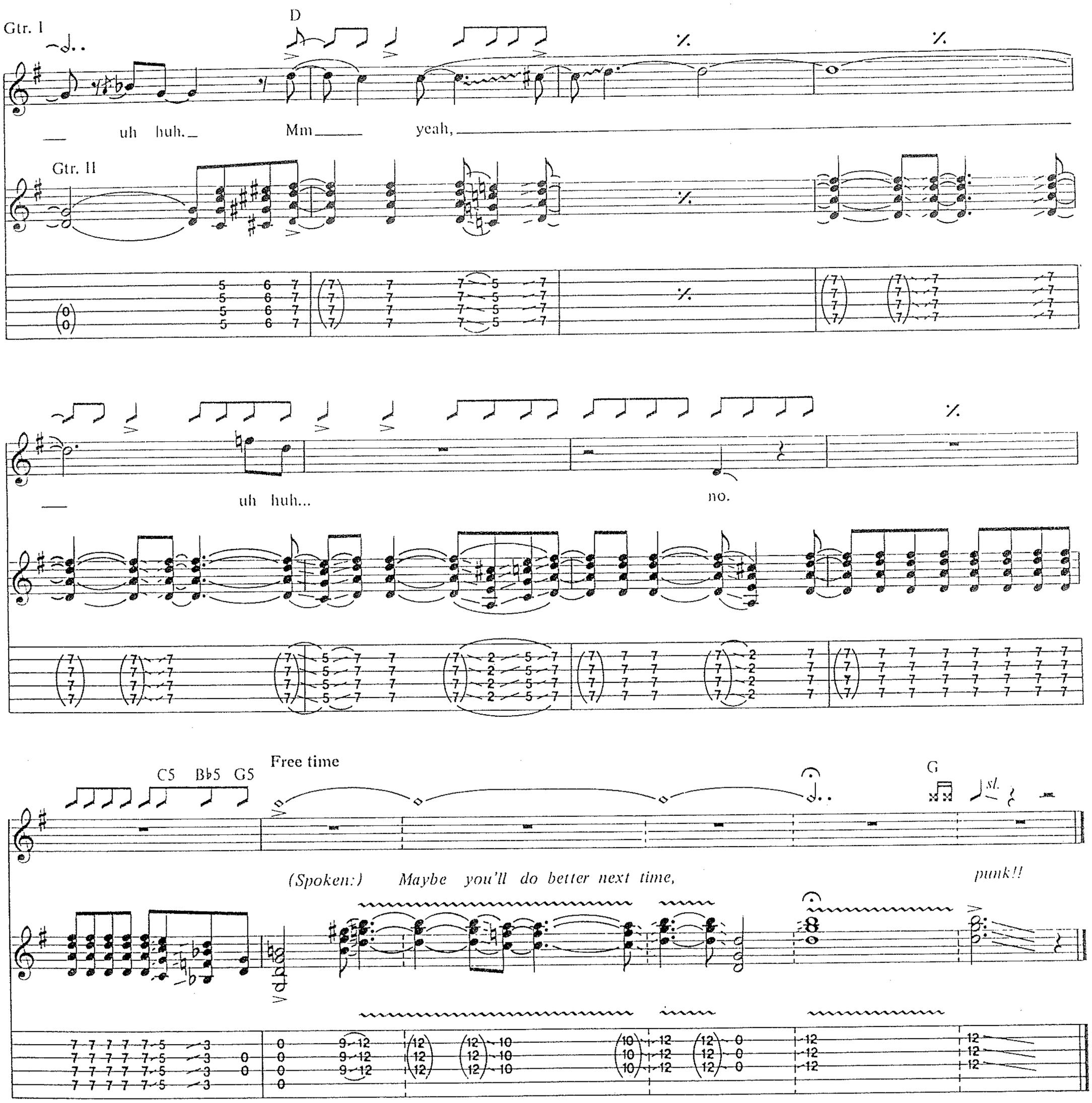
w/Rhy. Fig. 4 (1st 3 bars only)

C

G5(type 2) C

G5(type 2) C


G5(type 2)
Gtr. II
D
It's a...
8va
loco
8va
*TAB numbers are imaginary fret numbers past the fingerboard.
Harmonica solo
w/Rhy. Figs. 1 & 1A
G5 Bb G5 A5 G5
Bb5 G5 A5 G5
Bb5 G5 A5 G5
1.
2.
It's a... Heads_ up. It's a
Chorus
w/Rhy. Figs. 1 & 1A
G5 Bb5 G5 A5 G5
Bb5 A5 G5
Bb5 G5 A5 G5
bad - ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind._
Bb5 G5 A5 G5
Bb5 G5 A5 G5
Now it's a bad ob - ses - sion, it's al - ways mes - sin',
Bb5 G5 A5 G5
w/Rhy. Figs. 3 & 3A
A
⑥open
E
it's al - ways mes - sin' my mind._ But I can't_ stop think - in' 'bout
F5 C G5
do - in' it one_ more time._ Oh_ no._ See, I al -
A
⑥open
E
F5 C5 G5 Bb5 G5(type 2) A5 G5(type 2) Bb5 G5(type 2)
read - y left you and you're bet - ter off_ left be - hind._ Oh no,_
w/Rhy. Figs. 3 & 3A (1st 7 bars only)
A
⑥open
E
F5 C G5
oh no. It's a bad ob - ses - sion and you're al - ways mes - sin' my mind._
A
⑥open
E
F5 C5 G5 Bb5 G5(type 2) A5 G5(type 2) Bb5 G5(type 2)
See I al - read - y left you and you're bet - ter off_ left be - hind._ Uh huh,_

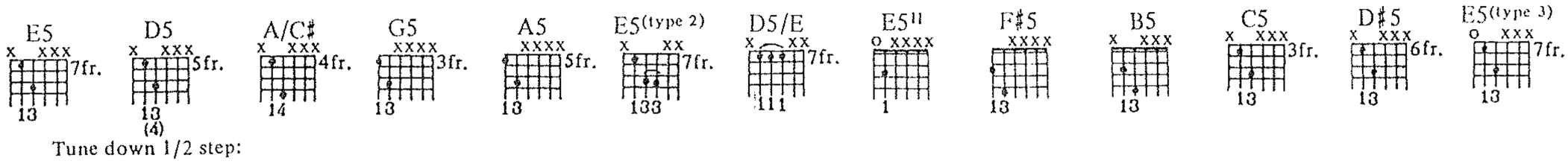


Additional Lyrics

2. I used to be wasted, always tried to take it,
Take it down into my vein.
I call the doctor, he's just another,
He said I'm sick in the brain.
He said, "You ain't special, so who you foolin'?
Don't try ta give me a line."
But I can't stop thinking 'bout doin' it one more time. (Oh no.)
But I already left you and you're better off left behind. (Oh yeah.) *(To Chorus)*

BACK OFF BITCH

Words and Music by
Paul Huge, W. Axl Rose,
Chris Weber and Slash



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 138

Intro

Gtrs. I & II E5 D5

Gtr. III

Full

let ring

A/C♯ D5

Oh.

sl. H 1/2

E5 D5

Sva

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A/C♯ D5

8va

Full Full Full Full Full Full Full Full

17 17 17 17 17 (17) 17 17 17

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5

Oh,

*8va

Gtr. III Full

(Gtr. III out)

1/2

Gtr. II Full

(17) (17) 1/2 let ring

9 7 (9 7) 2 0 2 2 (2 2) 0 0 (0 0)

*8va refers to Gtr. III only.

Rhy. Fig. 1 (Gtr. I)

sl. sl. sl. sl.

9 7 0 9 7 5 7 4 7 5 7 5 3 2 9 7 7 5 7 4 7 5 7 5 3

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5

yeah.

(cont. in slashes)

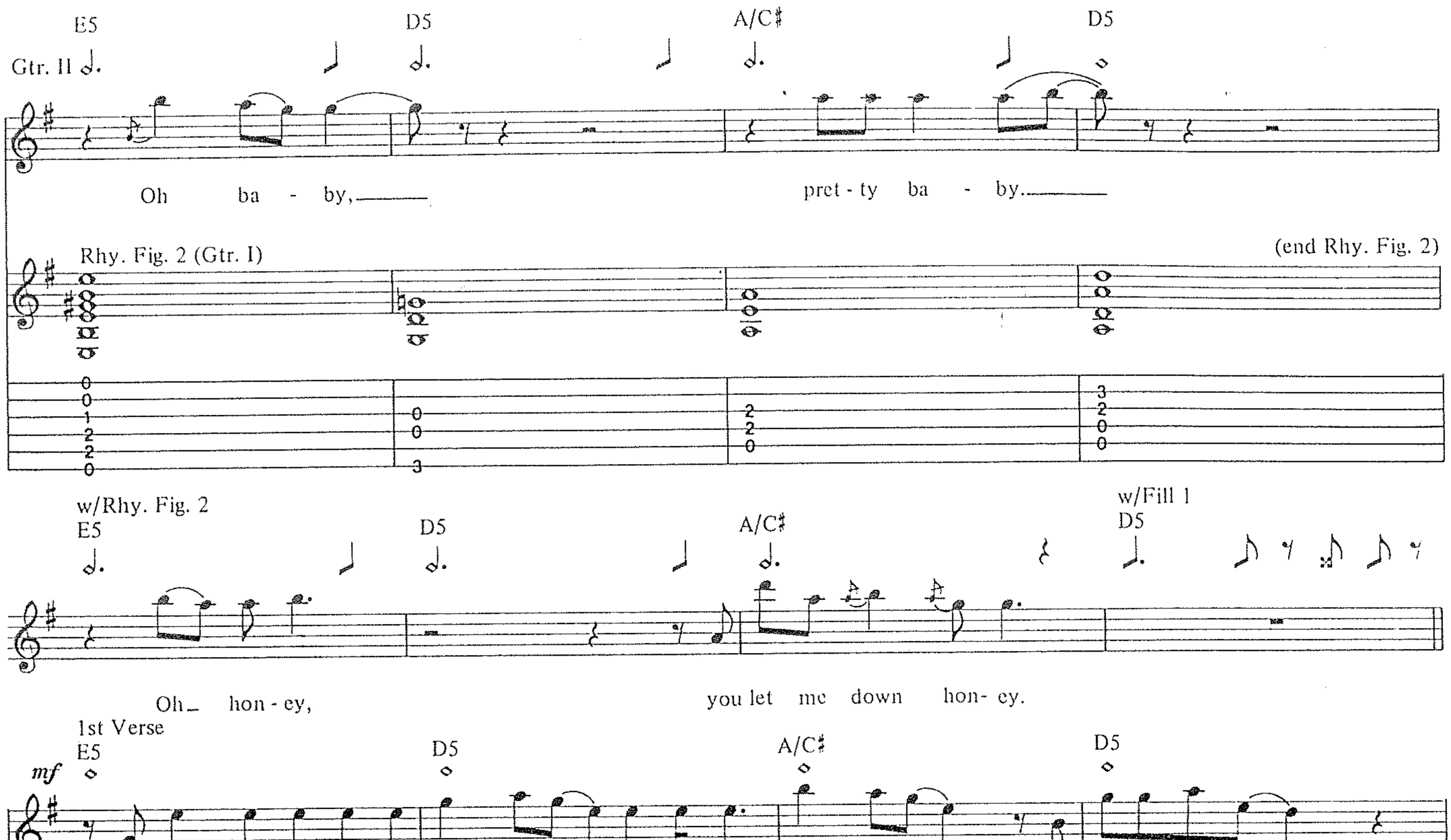
let ring

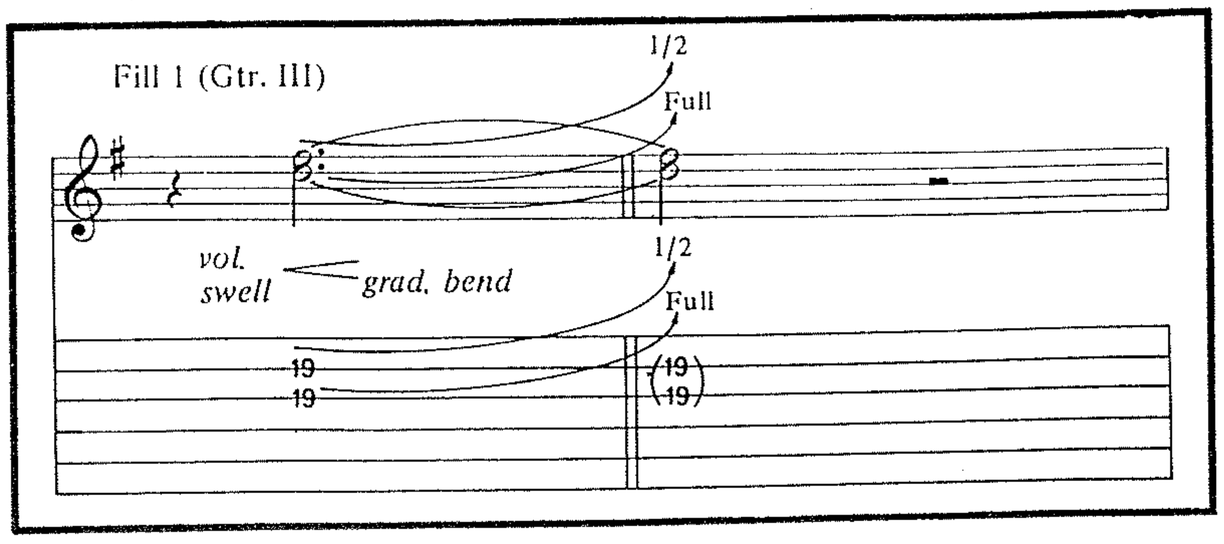
9 7 (9 7) 7 7 7 7 7 7 7 7 7 9 9 7 9 9 7 7 7 7

(end Rhy. Fig. 1)

sl. sl. sl. sl.

2 0 9 7 7 5 7 4 7 5 7 5 3 2 9 7 7 5 7 4 7 5 7 5


E5
D5
A/C♯
D5
Gtr. II
Oh ba - by,
pret - ty ba - by.
Rhy. Fig. 2 (Gtr. I)
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
w/Fill 1
Oh hon - ey,
you let me down hon- ey.
1st Verse
mf
I ain't play - in' child-hood games no more. I said it's time for me to e- ven the score.
Rhy. Fig. 3 (Gtr. I)
P.M.
sl.
So stake your claim, your claim to fame, but ba - by call an - oth - er name.
(end Rhy. Fig. 3)


Fill 1 (Gtr. III)
1/2
Full
vol. swell
grad. bend

D5 A/C♯ D5

sl.

When you feel the fi - re, wo - o - o - oh, and taste the flame,-

P.M.- - - - -

P.M.- - - -

sl.

(end Rhy. Fig. 4)

Rhy. Fig. 4 (Gtr. II)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

f

3

yeah.

(end Rhy. Fig. 4A)

Rhy. Fig. 4A (Gtr. I)

f

sl. sl. sl. sl. P P P sl.

(end Rhy. Fig. 4A)

Chorus

w/Rhy. Fig. 4 (2 times)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

Back off,- back off bitch.- Down in the gut - tar, dy - in' in the ditch. You bet - ter

(end Rhy. Fig. 4B)

Rhy. Fig. 4B (Gtr. I)

sl. sl. P P P sl.

(end Rhy. Fig. 4B)

w/Rhy. Fig. 4B (1st 3 bars only)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯

w/Rhy. Fill 1 (Gtr. I)

D5 A/C♯ D5 A/C♯ D5

back off,_ back off bitch._ Face of an an - gel with the love____ of a witch._

Rhy. Fig. 4C (Gtr. III)

(end Rhy. Fig. 4C)

sl. H

6 4 2 4 0 0 0 sl. H 6 4 2 4 2 4 0 0

2nd time Gtr. II substitute Rhy. Fig. 5A

G5 A5 G5 ⑥open E E5(type 2) D5/E E5(type 2) D5/E E5(type 2)

Back off,_____ back off_ bitch.

Rhy. Fig. 5 (Gtr. I)

(end Rhy. Fig. 5)

Full semi-harmi Full P.M. P.M. P.M. P.M.

0 0 3 2 2 0 0 3 0 9 9 7 7 7 7 7 9 9 7 7 7 7 7 9 9 7 7 7

w/Rhy. Fig. 5

Rhy. Fig. 5A (Gtr. II)

G5 A5 ⑥open E E5(type 2)

(end Rhy. Fig. 5A)

sl.

Back off,_____ back off_ bitch.

Rhy. Fill 1 (Gtr. I)

D5 A/C♯ D5

P

7 5 0 7 4 7 5

P

Gtrs. I & II

E5II G5 A5 D5

Woh, wo - o - o - oh, wo - o - o - oh, woh,

Gtr. III

1/2 1/2

To Coda

E5II G5 A5 D5

woh. Wo - o - o - o - o - oh, woh.

Full P 1/2 Full

Full P 1/2 Full

Rhy. Fig. 6 (Gtr. II)

2nd Verse w/Rhy. Fig. 3

E5 D5 A/C♯ D5

mf

Mak - in' love cheap heart - break - er, bro - ken backed, nas - ty ball - break - er, stay

(Gtr. III out)

mf

(end Rhy. Fig. 6)

E5 D5 A/C♯ D5

out of my bed, out - ta my head. If it's lov - in' you. I'm bet - ter off

w/Rhy. Figs. 4 & 4A

D.S. al Coda

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

dead, ow!

Gtrs. I & II
Coda

D5

Rhy. Fig. 7 (Gtrs. I&II)

Guitar solo

F♯5

A5

F♯5

woh.

Gtr. III

1/2

Full

H

both notes vib.

Full

let ring

*Catch 2nd stg. in 1st stg. bend, then release both.

A5

B5

sl.

D5

B5

w/Rhy. Fill 2

(end Rhy. Fig. 7) D5

(Gtr. II)

rake

both notes vib.

w/Rhy. Fig. 7 (both gtrs.)

F♯5

A5

F♯5

8va

Rhy. Fill 2 (Gtr. I)

D5

C5 A5 G5

A5
8va
B5
loco
D5

B5
w/Rhy. Fill 3
D5
(Gtr. II)
D♯5
Full
w/Rhy. Fig. 1
E5
1/2
E5[II]

Fdbk.
mf
sl.

3rd Verse
w/Rhy. Fig. 2 (2 times)
w/Rhy. Fig. 6
E5
D5
A/C♯
D5

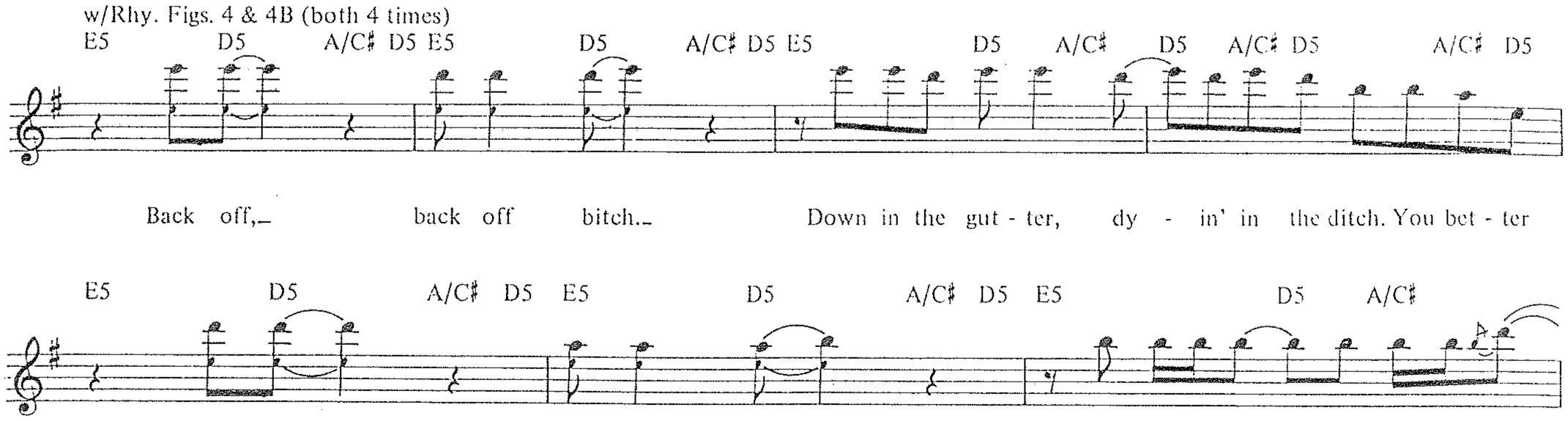
E - mo - tions ripped, gone on a binge,– life lipped, I said you're off the hinge.–

E5
D5
A/C♯
D5

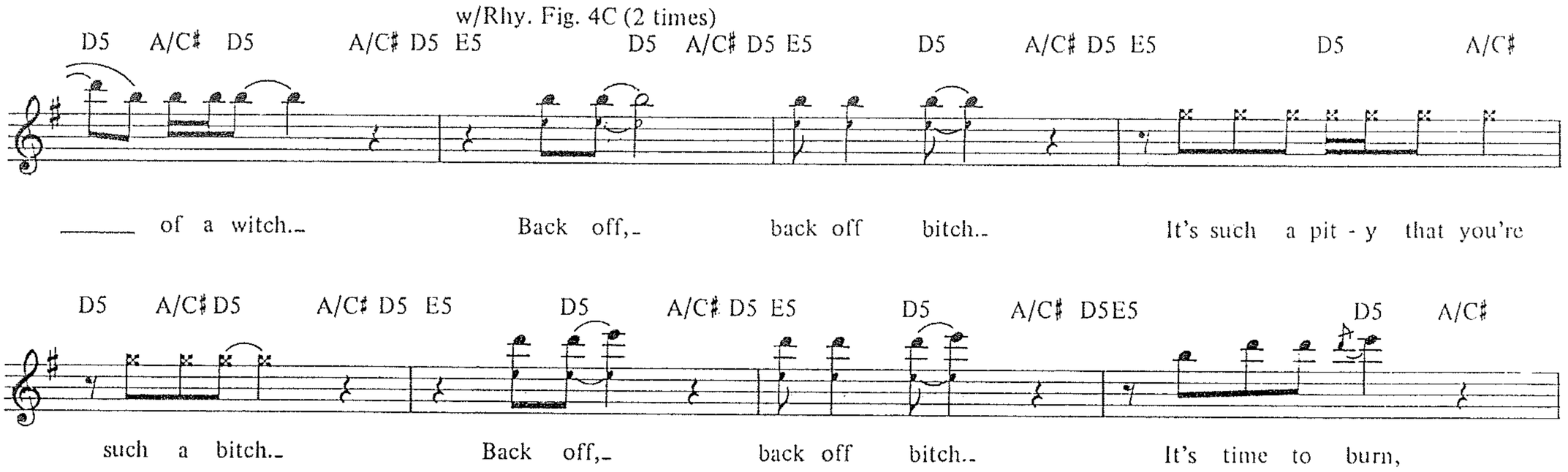
Tell - in' lies of such fame and glo - ry. I don't e - ven wan - na hear your sto - ry.

Rhy. Fill 3 (Gtr. I)
D5
D♯5

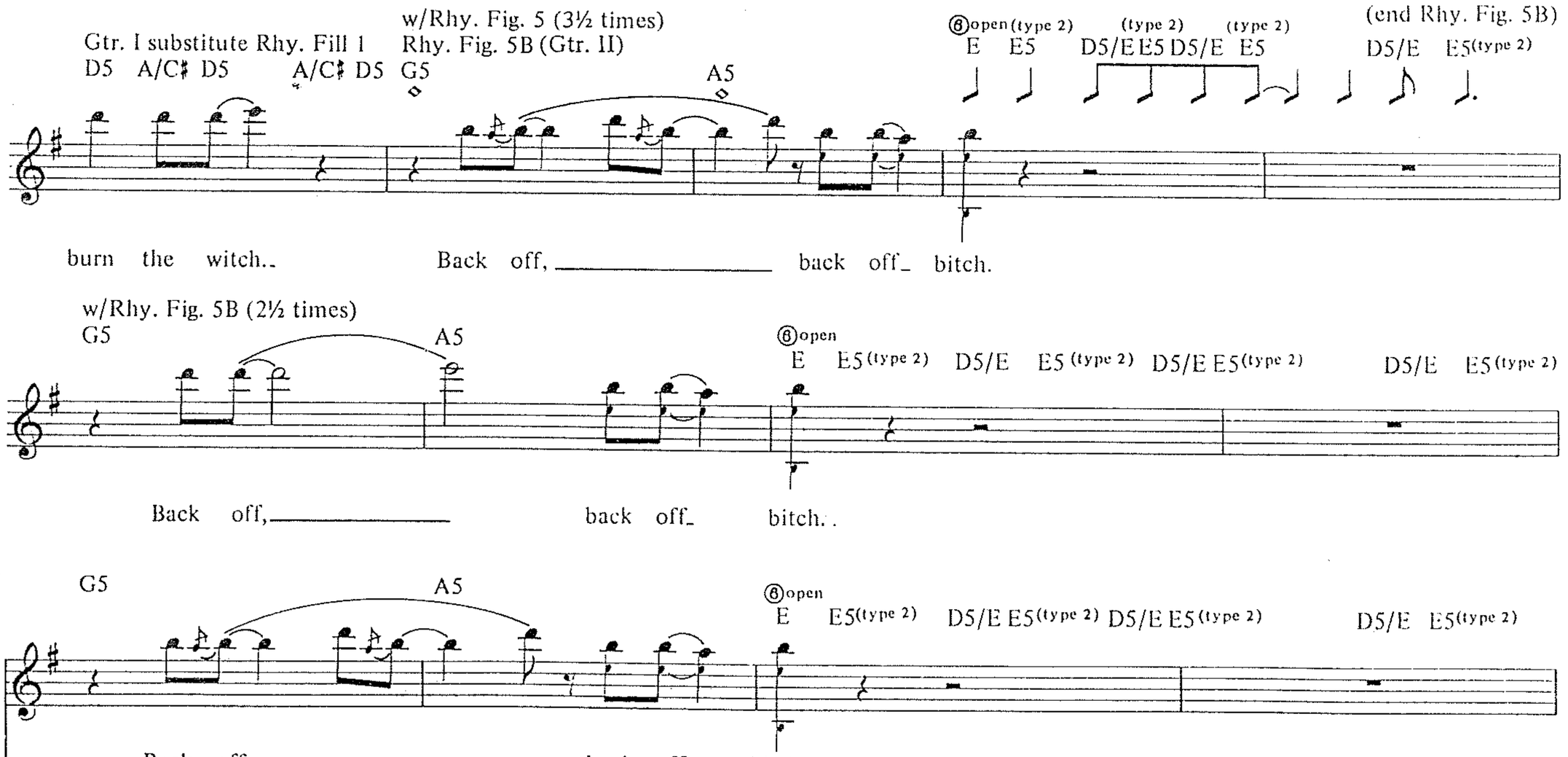
Chorus
w/Rhy. Figs. 4 & 4B (both 4 times)



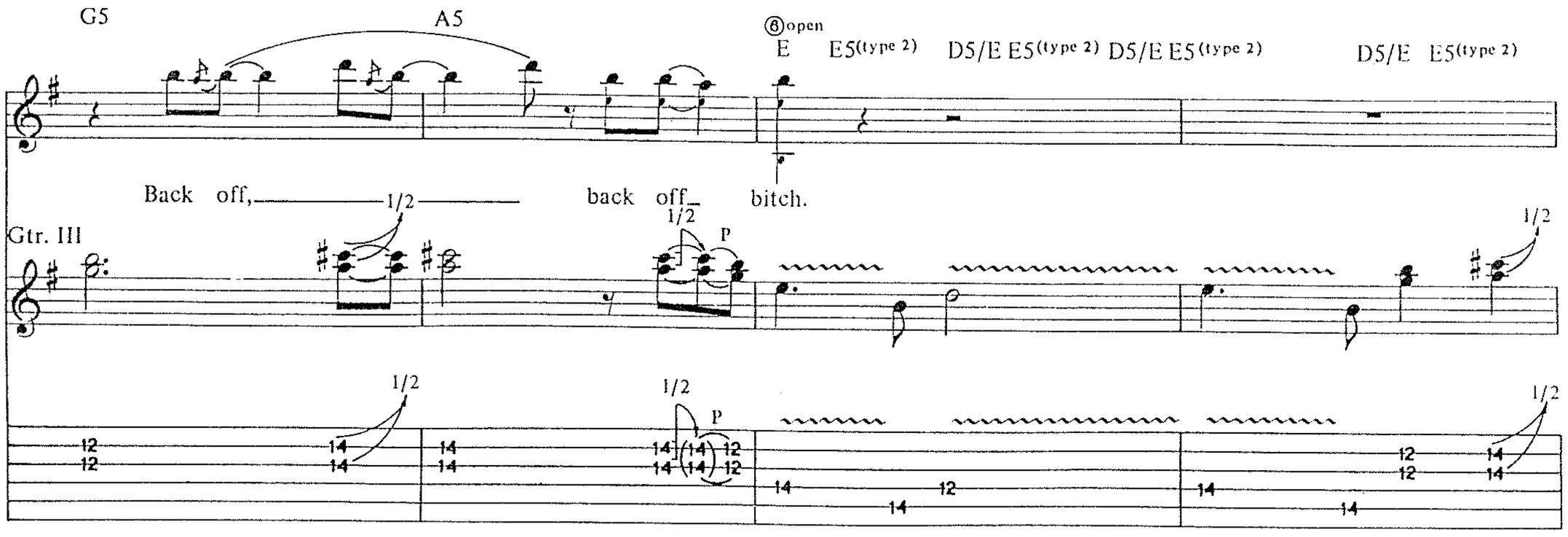
w/Rhy. Fig. 4C (2 times)



Gtr. I substitute Rhy. Fill 1
w/Rhy. Fig. 5 (3½ times)
Rhy. Fig. 5B (Gtr. II)



w/Rhy. Fig. 5B (2½ times)



G5 A5 Gtrs. I & II E5(type 3)

sl. sl. sl. sl.

Back off, back off- bitch, bitch, bitch, bitch,

1/2 P Full Full Full Full

12 14 14 (14) 12 12 14 15 14 17 15 18 17 20
12 14 14 (14) 12

Free time

bitch.

(Spoken:) Hey wha'd'ya think he's tryin' to say there, anyway?

Sva-

Full w/Fdbk.

Full w/Fdbk.

19 (19)
22 22

I think it's something each person's s'posed to take in their own special way.
(Fucking bitch!)

Fuck - ing bitch!

Sva-

loco

(19) (19) 9
(22) (22) 9
7

DOUBLE TALKIN' JIVE

Words and Music by
Izzy Stradlin'

C5 B5 F5 G5 F E

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately fast Rock ♩ = 192

Intro (Drums) 4 N.C. Harm. Gtr. I

mf Harm.

*Swell w/vol. knob.

Gtr. I

*Let ring 2 more bars w/ad lib vol. knob swells then fade out.

*Don't pick.

E5 Rhy. Fig. 1

w/Rhy. Fig. 1 (2 times)

w/Rhy. Fig. 1 (3 times)
E5 Rhy. Fig. 2

Play 3 times

let ring

w/Rhy. Figs. 1 & 2
E5

1st, 2nd Verses
w/Rhy. Fig. 2 (4 times)
E5

1. Found a head and an arm in da gar - bage can. Don't know why I'm here.
2. Back in town an' a all new friends. They say - in' how ya been.

Liv - in' on the run for oh so long, I got - ta go col - lect.
Fucked up and out of place... That's how I felt back then.

Substitute Rhy. Fill 1 (1st time only) Resume Rhy. Fig. 2

Rhy. Fill 1(Gtr. I)

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Chorus
C5 B5 w/Rhy. Figs. 1 & 2
E5
Gtr. I

Dou - ble talk - in' jive. Get the mon - ey, moth - er - fuck - er, 'cause I ___ got no more pa - tience.

Rhy. Fig. 3 (Gtr. II)

*Don't pick.

C5 B5 2nd time substitute Rhy. Fill 2 (Gtr. I)
w/Rhy. Fig. 3

Dou - ble talk - in' lies. (I got) (Spoken) no more pa - tience, man.

1. w/Rhy. Figs. 1 & 2 (4 times)
E5

2. w/Rhy. Figs. 1 & 2 (4 times)
E5

pa - tience, man.

2

You dig what I'm say - in?

Rhy. Fig. 5 Guitar solo
Gtr. II F5
Gtr. III

⑥1fr. F ⑤3fr. C ④3fr. F

Let ring

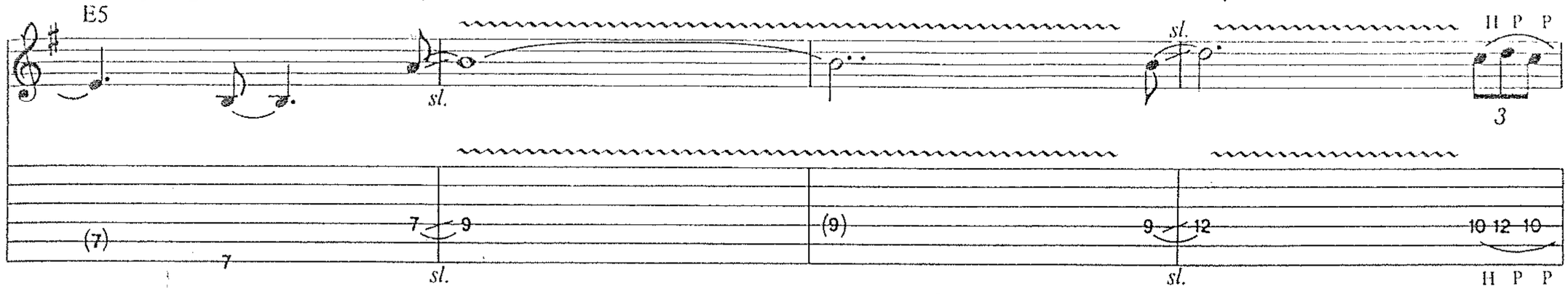
(end Rhy. Fig. 5)
G5 F5

Rhy. Fig. 5A (Gtr. I)

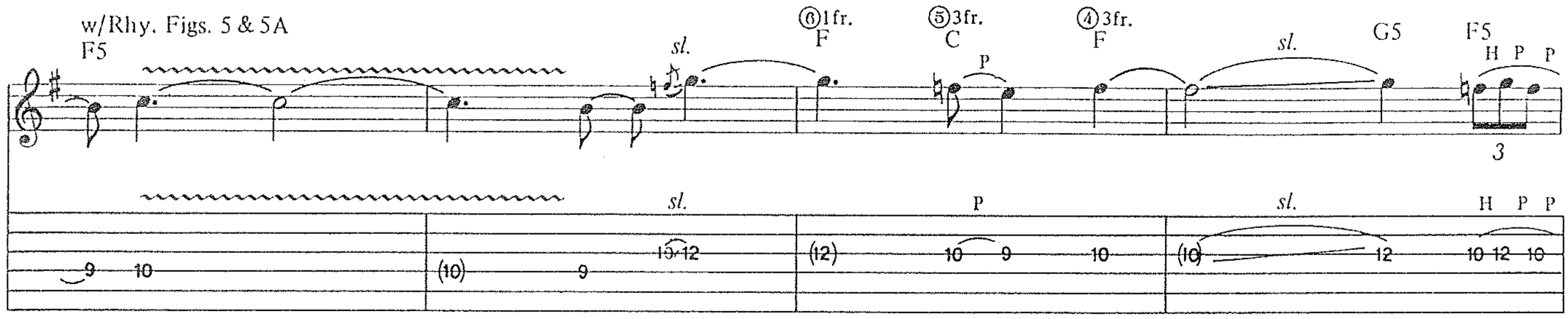
(end Rhy. Fig. 5A)

Rhy. Fill 2 (Gtr. I)

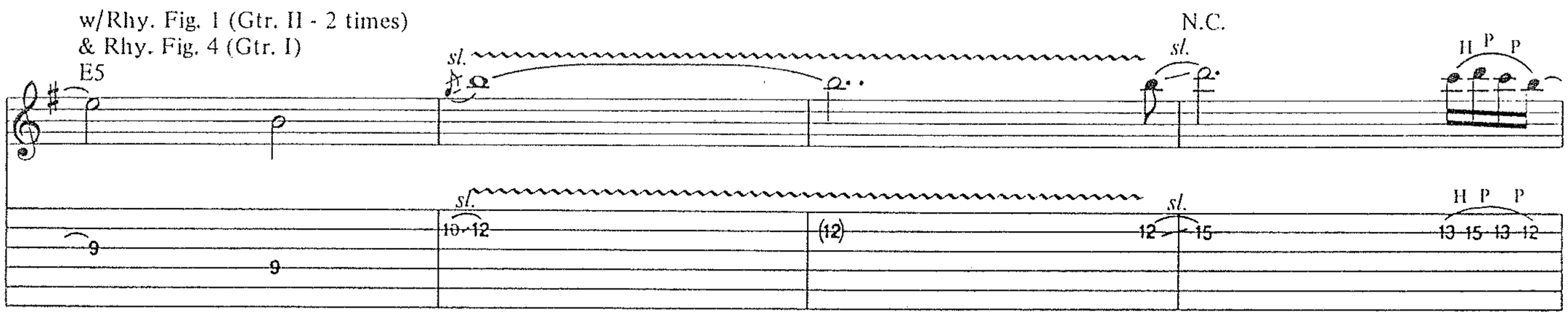
w/Rhy. Figs. 1 & 2 (both 2 times)
E5



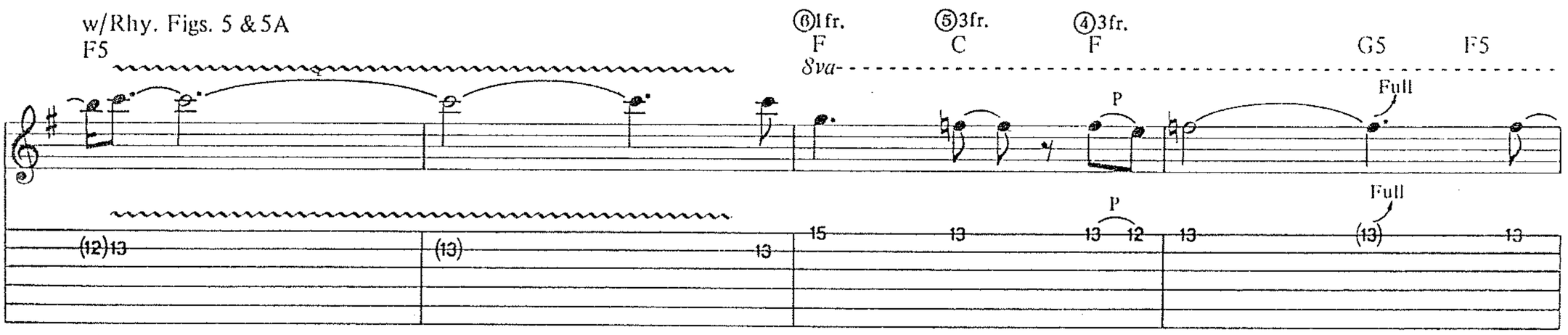
w/Rhy. Figs. 5 & 5A
F5



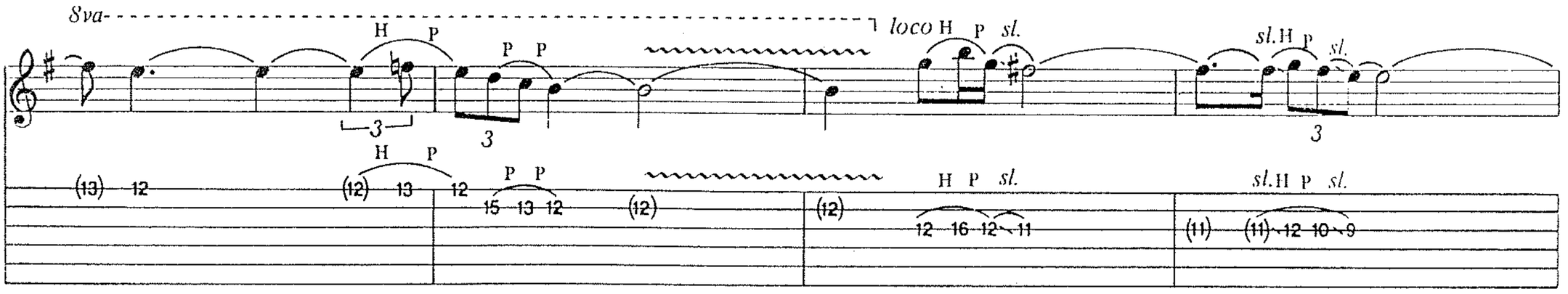
w/Rhy. Fig. 1 (Gtr. II - 2 times)
& Rhy. Fig. 4 (Gtr. I)
E5



w/Rhy. Figs. 5 & 5A
F5



w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 4
E5



w/Rhy. Figs. 5 & 5A
F5

⑥1 fr. F ⑤3fr. C ④3fr. F G5 F5

8va

H sl. sl. sl. sl. sl.

(9) 12 10 (10) 8 10 (10) 10 13 (13) 13 17 18 18

E5 w/Rhy. Figs. 1 & 2 (both 2 times)

8va

Full 1/2 Full

Full 1/2 Full

(18) 18 17 (17) (19)(19) (19) 19 (19) 19 20

w/Rhy. Figs. 5 & 5A
F5

⑥1 fr. F ⑤3fr. C ④3fr. F G5 F5

8va

P P P P 1/2

(20) 20 P 18 17 18 P 20 19 20 P 18 17 18 1/2 17

w/Rhy. Figs. 1 & 2 (both 2 times)
E5

8va loco

P 3 3 3

P 17 19 18 17 19 18 19 18 P 18 14 14 16 14 17 15

w/Rhy. Figs. 5 & 5A
F5

⑥1 fr. F ⑤3fr. C ④3fr. F G5 F5

3 Full P

grad. release Full

17 15 (15) 15 15 17 15 17 15 0 P 0 17 15 14 14

w/Rhy. Figs. 1 & 2 (both 2 times)
E5

3 P H

14 14 14 (14) 9 9 9 6 6 6 6 2 2 0 2 P 2 3 H

Begin fade
w/Rhy. Figs. 5 & 5A
F5

⑥1fr.
F
⑤3fr.
C
④3fr.
F

sl.
H
3

w/Rhy. Figs. 1 & 2 (both 2 times)

G5 F5 E5

P P P P

w/Rhy. Figs. 6 & 6A (both last 2 bars only)
(Gtr. III)

sl.

w/Rhy. Figs. 6 & 6A (both till end) and Rhy. Figs. 5 & 5A
F

Gtr. IV (nylon stg. acous.)

*(fade in)

H

*Gtrs. IV, V & VI fade in gradually over gtrs. I, II & III.

Rhy. Fig. 6
(Gtr. V)

Rhy. Fig. 6A (Gtr. VI - nylon stg. acous.)

F G F

let ring (throughout)

E

w/Rhy. Figs. 1 & 2

G F E

Full Full

(Gtrs. I, II & III fade out)

sl.

13 13 15 15 (15) 15 15 (15) (15)

Full Full

sl. sl. sl.

8 6 5 6 8 7 7 10 8 7 8 7 (7) 8 7 10 7 10 9 9 12

H P H P

5

F

3

P P P P

(12) 9 9 9 13 13 13 12 12 12 10 10 10 13 13

G F E

P P P P P P

(13) 13 13 13 12 12 12 15 15 15 13 13 12 (12) 10 9 7

3

F

3 3

sl. sl.

H P P H P P

9 9 10 9 10 8 7 10 8 10 8 7

sl. sl. G F E P P P P

Begin fade

F

8va

8va

G F E

loco

F

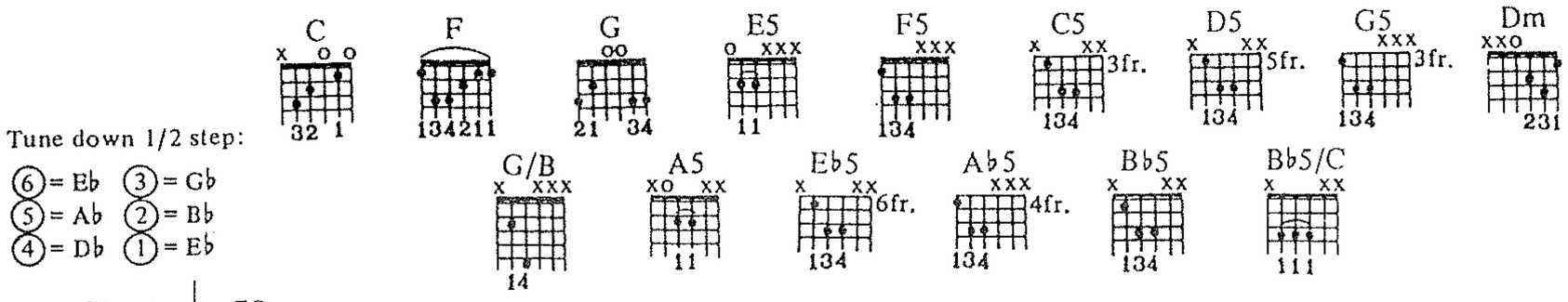
G F

E

Fade out

NOVEMBER RAIN

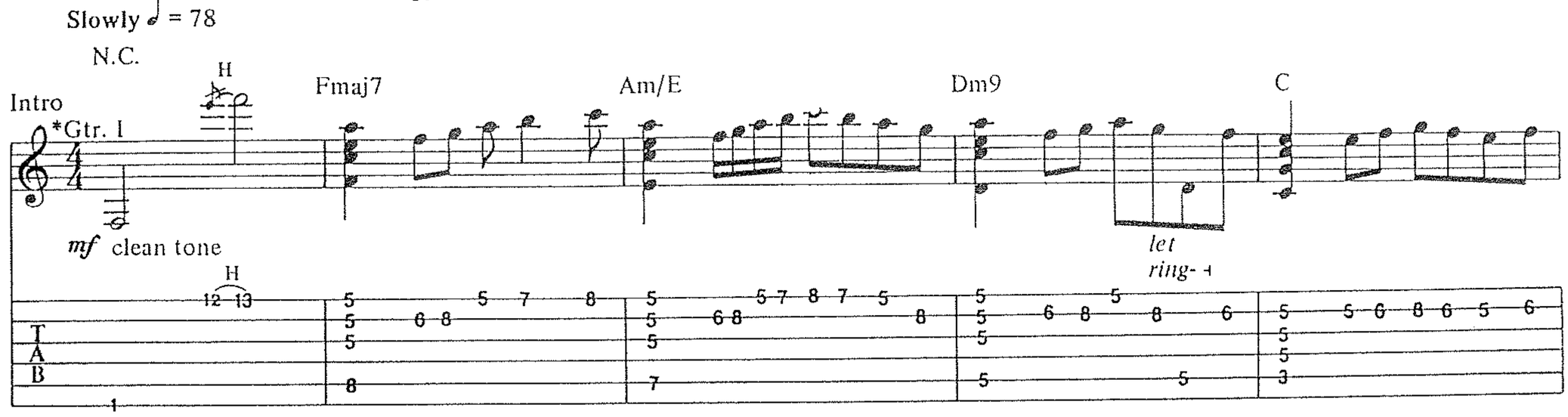
Words and Music by
W. Axl Rose



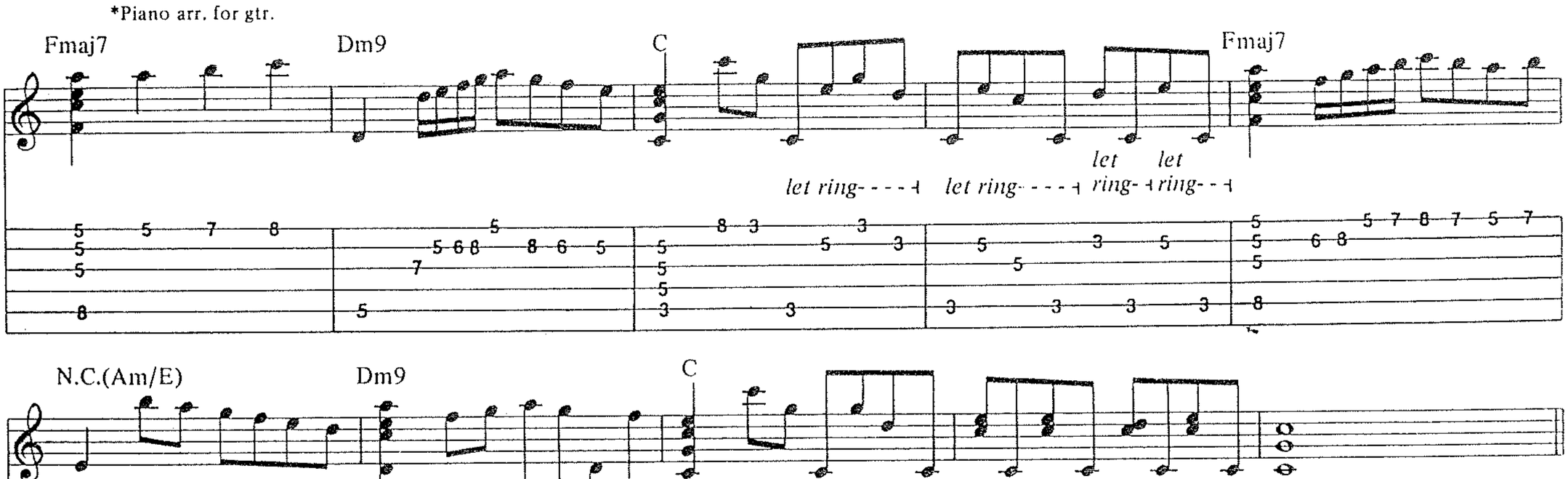
Tune down 1/2 step:

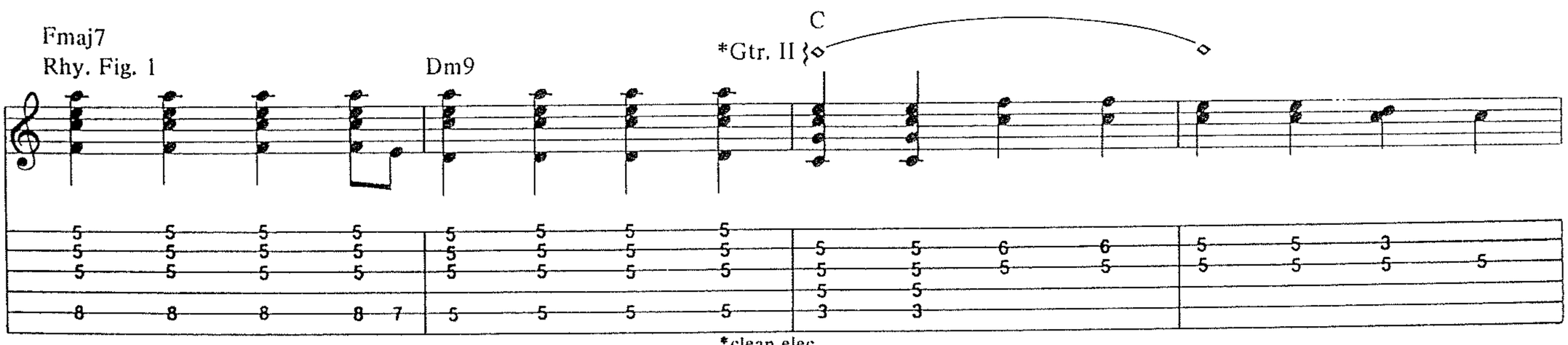
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

Slowly ♩ = 78

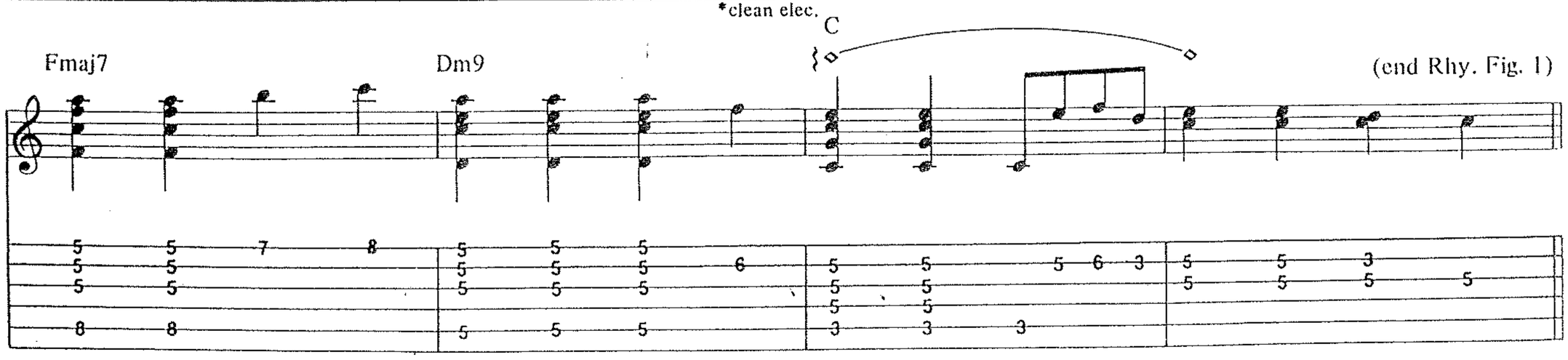


*Piano arr. for gtr.





*clean elec.



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w/Rhy. Fig. 1

Fmaj7 Dm9 C Csus4 C

When I look in - to your eyes, I can see a love re - strained.

(Ah.

Gtr. II

let ring

Fmaj7 Dm9 C Csus4 C

But, dar - lin', when I hold you, don't you know I feel the same?

Yeah.

Ah.)

let ring

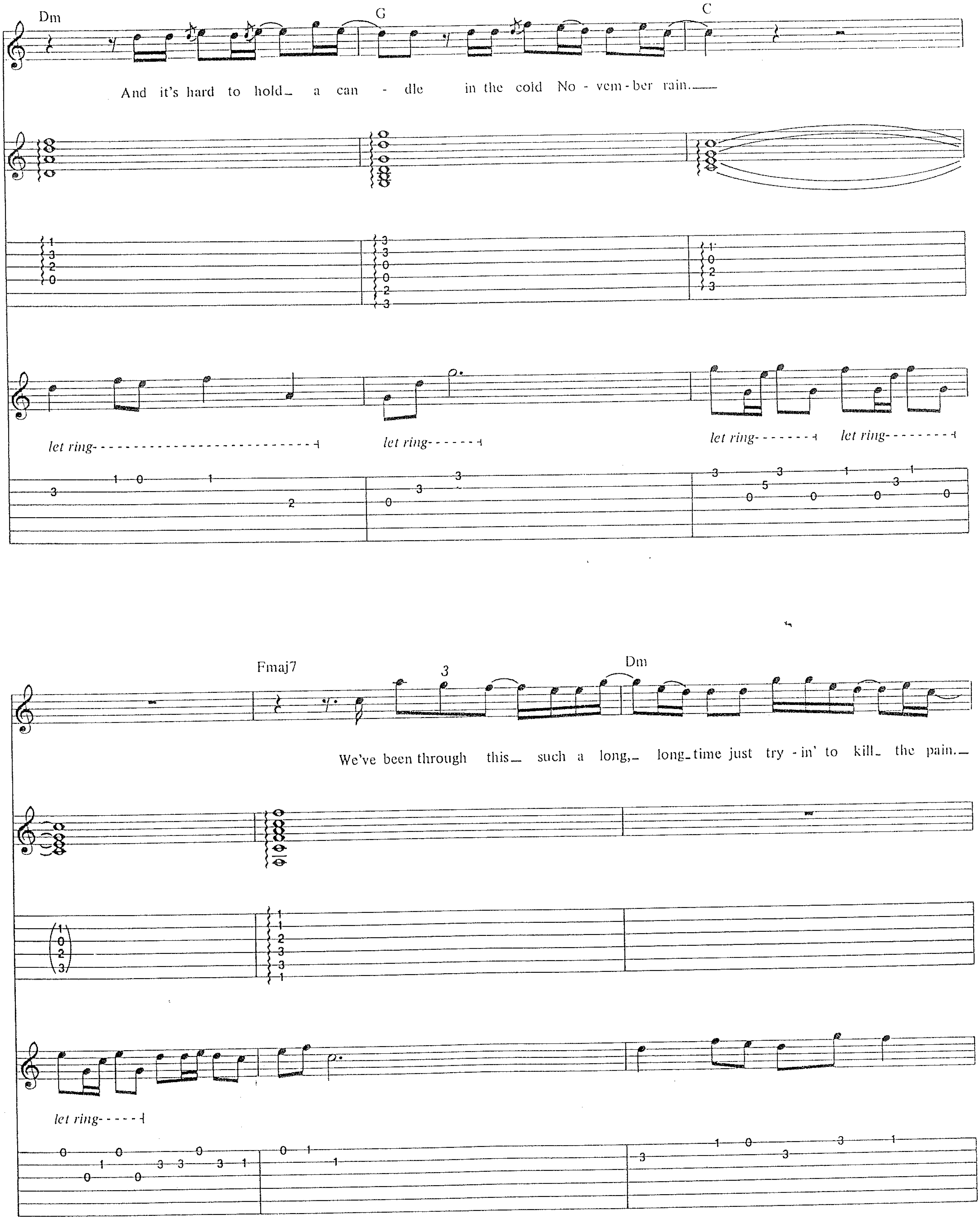
Dm G C

Noth - in' lasts for - ev - er, and we both know hearts can change.

let ring

Gtr. III (acous.)

let ring *let ring* *let ring*


Dm
G
C
And it's hard to hold a can - dle in the cold No - vem - ber rain.
let ring
let ring
let ring
let ring
Fmaj7
Dm
We've been through this such a long, long time just try - in' to kill the pain.
let ring

C Csus4 C Fmaj7

Oh_ yeah._____ But lov - ers al - ways come_ and lov - ers al - ways go an

(Ah._____

let ring- - - - - - -┤ let ring- - - - - - -┤ let ring- - - - - - -┤

let ring- - - -┤ let ring- - -┤ let ring- - - -┤ let ring- -┤

Dm C Csus4 C

no one's real - ly sure who's let - tin' it go_ to - day,_____ walk - ing a - way._____ If

Ah._____

let ring- - - - -┤ let ring- - - - - - - -┤ let ring- - - - -┤ let ring┤

let ring- - - - - -┤ let ring- - - - - - - -┤ let ring- - - - - -┤

Fmaj7 Dm

we could take the time to lay it on the line, I could rest my head just know - in' that you were mine,

C Csus4 C Dm

all mine. So, if you want to love

Ah.)

let ring *let ring* *let ring*

let ring *let ring* *let ring* *let ring*

G C Dm

me, then, dar - lin', don't re - frain. Or I'll just end up walk-

let ring- - - -

let ring- *let ring- - - - -* *let ring- - - - -* *let ring- - - - -* *let ring- - - - - - - - - - - - - - - - - -*

G C

in' in the cold No - vem - ber rain. Do you need

(cont. in slashes)

let ring- - - - - - - - -

let ring- *let ring- - - - -* *let ring- - - - - - - - -* *let ring- - - - - - - - -* *let ring- - - - - - - - -*

Gtr. F
G
w/Rhy. Fig. 2 (3 times)
F
G

___ some time on your own?___ Do you need_ some time all a - lone?____ Ooh,_ ev - 'ry-bod-y

Rhy. Fig. 2 (Gtr. III)

F
G
F
G
(cont. in notation)

needs some time on their own.____ Ooh,___ don't you know you need some time all a - lone?____

*Gtr. IV
E5
F5
C5
E5
F5

f

I know it's hard_ to keep_ an o - pen heart_ whene-ven friends_ seem out_ to harm_

Gtr. II

let ring- - - - -

*Elec. w/dist.
w/Fill 1
D5
E5
F5
C5

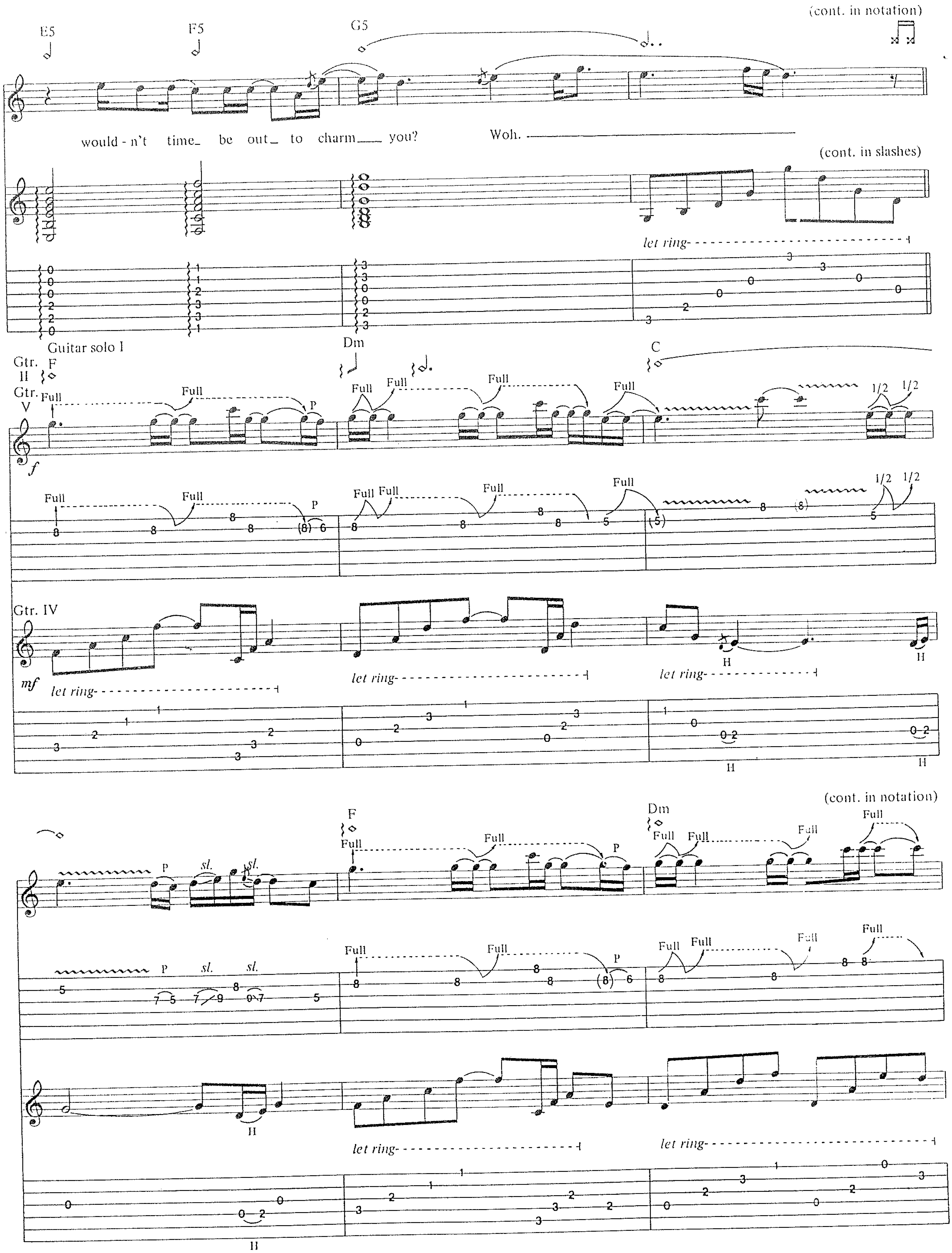
____ you. But if you_ could heal___ a bro - ken heart,_

let ring- - - - -
let ring- - - - - - - -
let ring- - - - - - - - - - - - - - - -

Fill 1
Gtr. V

1/2 1/2 *sl.* 1/2

1/2 1/2 *sl.* 1/2


(cont. in notation)
E5
F5
G5
would - n't time_ be out_ to charm___ you?
Woh.
(cont. in slashes)
let ring
Guitar solo I
Gtr. II
Gtr. V
F
Dm
C
Full
1/2
P
f
Gtr. IV
mf
let ring
H
(cont. in notation)
F
Dm
sl.

C
Full
Dm
8va
Full
H P
P
P
Full
H P
Full
Full
Full
H P
P
P
Full
H P
Gtr. II
let ring
let ring
Gtr. IV
H
H
H
let ring
let ring
G
C
8va
Full
1/2
sl.
sl.
sl.
sl.
H P
Full
1/2
sl.
sl.
sl.
sl.
H P
let ring
let ring
let ring
let ring

Dm

Sva-

loco

G

let ring-

let ring-

let ring-

C

Some - times_ I

Full

Full

(cont. in slashes)

let ring-

(Gtr. IV out)

let ring-

Gtr. II

F G F

need some time on my own. Some - times I need some time all a - lone.

(Gtr. V) Full H P H

Full Full H P H

13 (13) (13) 5 7 5 7 6 5 5 7 5 7

G F G

Ooh, ev-'ry-bod-y needs some time on their own. Ooh, don't you know you

Full P H H P

Full P H H P

6 6 5 5 7 6 5 5 7 7 5 5 7 7

F G (Gtr. II out)

need some time all a - lone?

6 5 5 7 7 9 10 12 14 16 17 19

Guitar solo II

Fmaj7 Dm C Csus4 C

8va

(Gtr. V) Full Full 1/2 1/2 1/2

Full Full 1/2 1/2 1/2

18 20 20 20 (20) 20 18 17 19 (19) 17

Gtr. III

let ring let ring let ring let ring

2 3 2 0 3 2 0 3 0 3 5 0 1 3 0 0 0 0 0 1 0 3 3 3 1

w/Fill 2
Fmaj7

Dm

C

Csus4

C

(cont. in Fill 3)

8va

1/2 Full P P

Full H P P H P Full

(17) 19 17 18 20 18 17

20 17 18 20 17 17 1/2 19 (19) 17 19 17 19 17 Full P P

20 17 17 19 20 17 17 17 17 19

Full 20 20 18 20 18 17 18 17 18 17 19 H P P H P Full 19 20 19

let ring- let ring- let ring-

0 1 1 1 0 3 1 0 3 1 0 3 3 3 1 1 5 3 0 0 0 0 0 0 1 3 3 0 3 1

w/Fill 3
Fmaj7

Dm

C

Csus4

And when your fears sub - side and shad - ows still re - main, oh yeah,

(Ah.

Gtr. II

let ring-

1 1 2 3 3 1 1 3 2 0 1 0 2 3

(Gtr. III)

let ring- let ring-

0 1 1 1 0 3 1 0 3 0 3 5 0 0 0 3 1 1

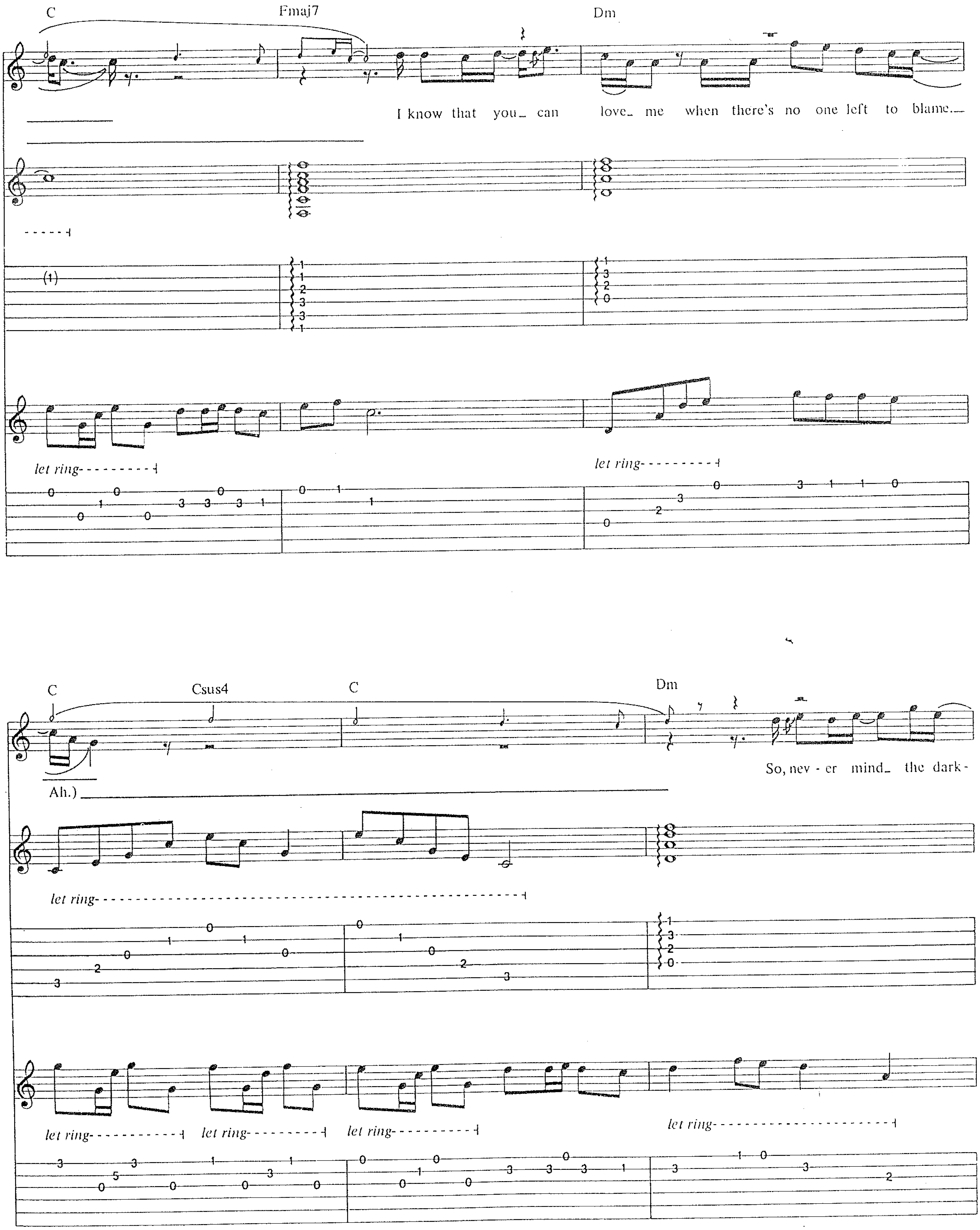
Fill 2
Gtr. IV

12 13 12 15 13 15 12 13 14 12 12 14 10 12 9 10 12

Fill 3
Gtr. V

8va

(19) 17


C
Fmaj7
Dm
I know that you can love me when there's no one left to blame.
let ring
let ring
C
Csus4
C
Dm
So, nev - er mind the dark -
Ah.)
let ring
let ring
let ring
let ring
let ring

G C

ness. We still can find a way.

let ring- let ring- let ring-

Dm G C5 G/B

Gtr. IV

f

Noth - in' lasts for - ev - er, e - ven cold No - vem-ber rain.

(Gtr. III out)

let ring-

A5 G5 F5 G5 C5 G/B A5 G F5 G5

(Gtr. II)

C5 N.C. * Gtr. VI C5

(Gtr. II out) Gtr. IV

*Elec. w/dist.

G5 F5 Eb5 Ab5 Bb5

Sva

Full

Gtr. V

H P

Full H P

(Gtr. IV)

C5 Bb5/C C5

Sva

P P

1/2 1/2 1/2 1/2

G5 F5 E♭5 A♭5 B♭5

Sva

Full

H P

3

Full

H P

20 19 20 (20) 20 19 20 15 16 15 16 15 18 16

5 5 3 5 5 3 3 1 8 8 6 6 6 4 3 3 1

C5

You're not the on - ly one.

You're not the on - ly one.

Sva

H P P P P H P P H P H P

3

15 16 15 16 15 18 16 15 16 18 15 18 16 18 16 17 15 16 18 15 16 15 18 16 15 16 18 15 18 16 15 16 18 15 17 15 17 15 17 15 13 15 13 15 13 12

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3

G5 F5 Eb5

Don't ya think that you need some - bod - y? Don't ya think that you need some - one?

8va

Full 1/2

Full

Ab5 Bb5 C5

Ev - 'ry - bod - y needs_ some - bod - y. You're not the on - ly one_ You're not the on - ly one_

8va

1/2 Full P

G5 F5 E♭5

Don't ya think that you need some - bod - y? Don't ya think that you need some - one?

8va

Full

Full

20 19 20 (20) 20 19 20 15 16 15

5 5 3 5 5 3 3 3 1 8 8 6

A♭5 B♭5 C5

Ev - 'ry - bod - y needs some - bod - y You're not the on - ly one.

8va

H P

Full Full

loco

16 15 16 15 18 15 18 15 18 (18) 15 16 15 16 17

6 6 4 3 3 1 5 5 3

G5

You're not the on - ly one.

Don't ya think that you need some - bod - y?

8va

(17) 15 17 17 15 17 16 15 15 15 13 15 13 15

20 19 20

5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3

5 5 3 5 5 5

F5 Eb5 Ab5 Bb5

Don't ya think that you need some - one?

Ev - 'ry - bod - y needs some - bod - y.

8va Full H P

Full H P

(20) 20 19 20 15 16 15 16 15 16 15 15 18 15 18 15

3 3 1 8 8 6 6 6 4 3 3 1

C5

You're not the on - ly one. You're not the on - ly one.

8va

H H H H H H P P H P Full 1/2 1/2

(cont. in slashes)

Gtrs.
IV & VI

G5 F5 Eb5 Ab5 Bb5

Don't ya think that you need some-bod-y? Don't ya think that you need some-one? Ev-'ry-bod-y needs some-bod-y.

8va

Full rit. Full

Free time
w/rain effects

C5

Fdbk.

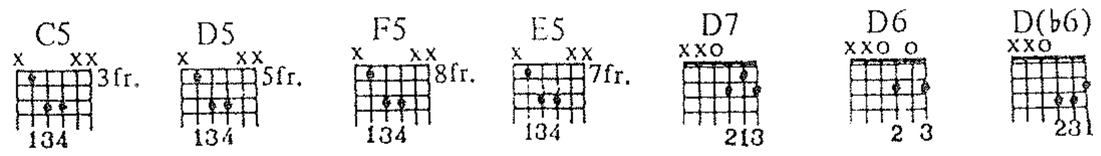
8va

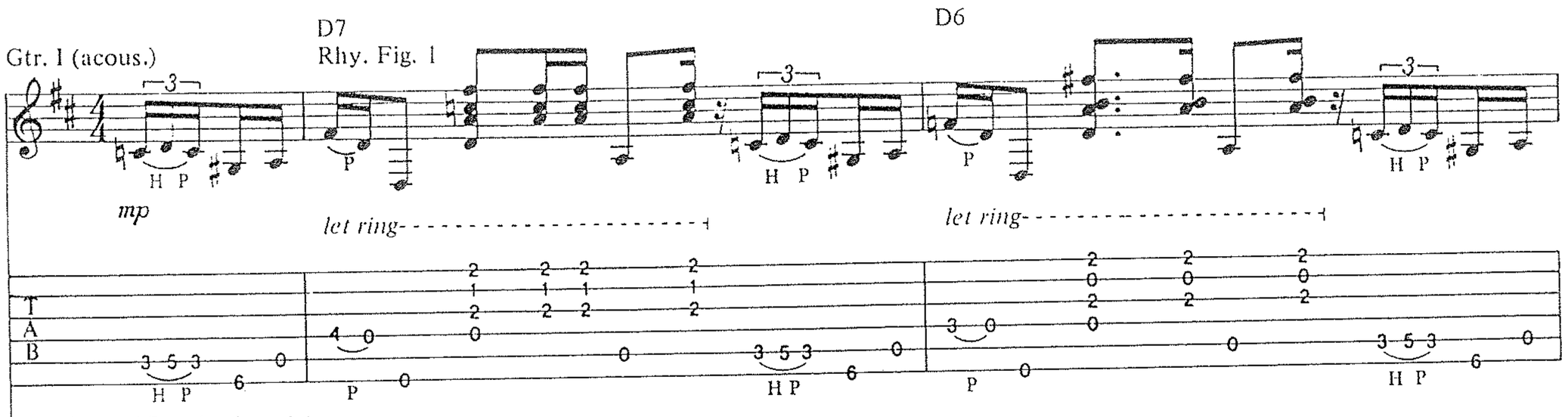
1/2 1/2 Fdbk. 1/2

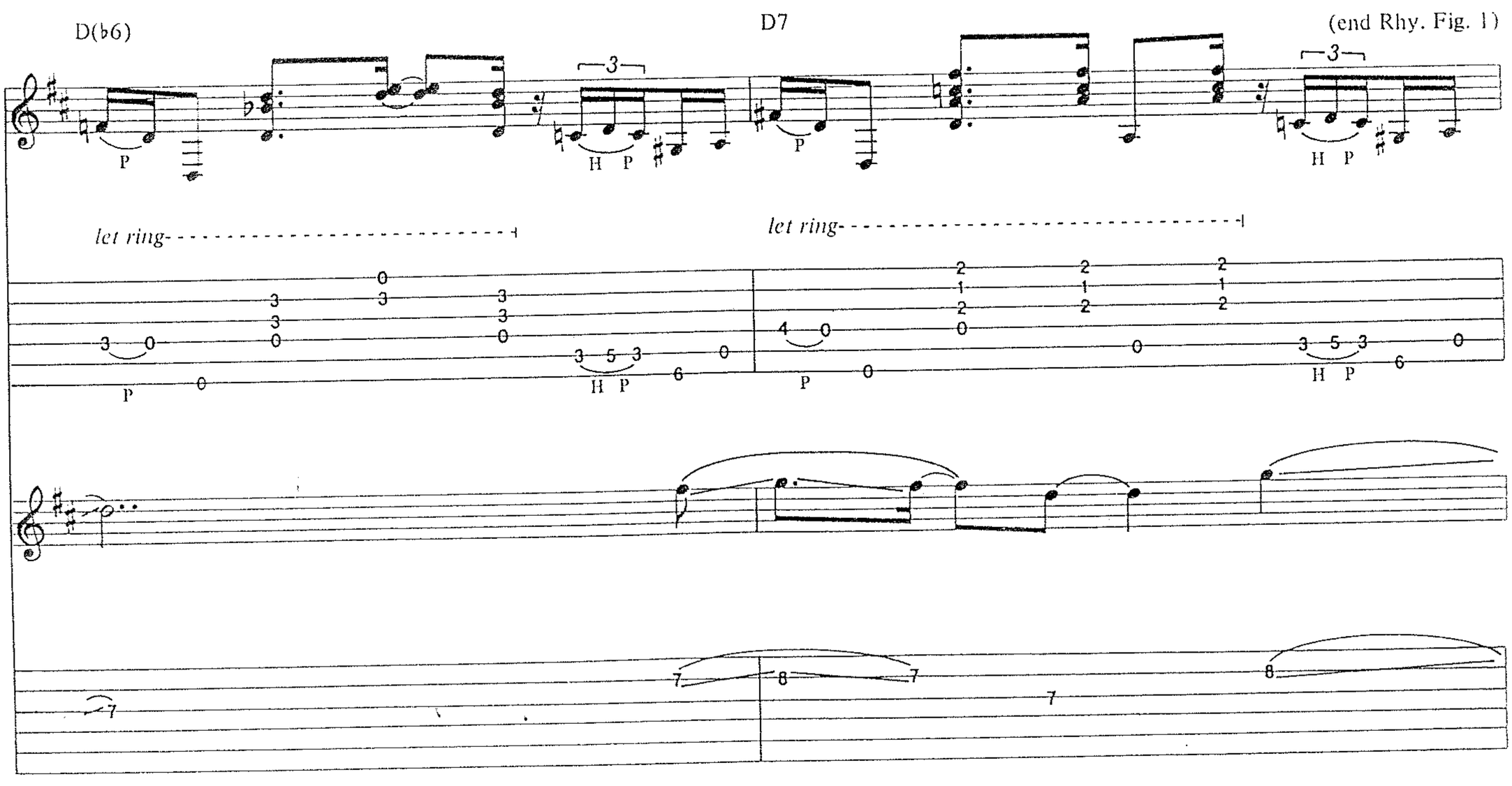
THE GARDEN

Words and Music by
West Arkeen, Del James
and W. Axl Rose

Tune down 1/2 step:
(6) = Eb (3) = Gb
(5) = Ab (2) = Bb
(4) = Db (1) = Eb







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w/Rhy. Fig. 1 | D6 | Substitute Rhy. Fill 1 D(♭6) | Resume Rhy. Fig. 1 D7

You know_

steady gliss.

w/Rhy. Fig. 1 (2 times) | D6 | D(♭6)

___ you're all a - lone._ Your friends_ they aren't at home.___ Ev - 'ry - bod-y's gone___

Bkgd. voc. (to the

Fade in

D7 | D6

gar - den. As___ you look in - to the trees_ you can look but you don't_ see.___
gar - den.)

mp *p*

D(♭6) | D7 | w/Rhy. Fig. 1 (1st 3 bars)

Flow - ers seem to tease_ you at the gar - den. Ev - 'ry - bod-y's there.___ but

Gtr. III (clean tone w/chorus)

p *p* *let ring throughout*

Rhy. Fill 1
Gtr. I

w/Rhy. Fill 2 (Gtr. I)
& Fill 1 (Gtr. II)
D7

D6 D(♭6)

you don't seem to care. What's it with you, man, and this gar - den. Ooh, yeah.

P P P

P P P

w/Riff A
Dadd4 Cadd♯4 Bm(♭6) Dadd4

Ah. Ah. Ah. Ah.

Gtr. II

f

Cadd♯4 Bm(♭6) Dadd4

Ah. Ah. Ah. Ah. *(Spoken:) Turned in -*

steady gliss. *semi-harm.*

Rhy. Fill 2
Gtr. I

P P

Fill 1
Gtr. II

pp *f*

Riff A Gtrs. I & III

1. 2.

mf let ring (throughout)

Rhy. Fig. 2 (Gtr. II)

C5 D5 F5 E5 F5 D5 E5 C5

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (3 times)

C5 D5 F5 E5F5

to my worst pho-bi - a, a cra - zy man's_ u - to - pi - a. If you're lost no one can show ya, but it

Gtr. IV

Rhy. Fig. 2A

(end Rhy. Fig. 2)

f P.M. P.M. P.M.

sure was glad to know ya. On - ly poor boys_ take a chance_ on the gar - den's song and dance._ Feel her

D5 E5 C5 D5 F5 E5 F5 D5 E5 3 C5

flow - ers as they wrap a - round,_ but on - ly smart boys do with - out.

w/Riff A

D5 F5 E5 F5 D5 E5 C5

Gtr. IV

Cadd♯4

(Gtr. IV out)

Ah.

Ah.

Gtr. II

Bm(♭6) Dadd4 Cadd♯4

Ah.

Ah.

Ah.

Ah.

w/Fill 2 (Gtr. IV)
& Fill 3 (Gtr. V)
Dadd4

Guitar solo
w/Rhy. Figs. 2, 2A (both 5 times)
& Fill 4 (Gtr. II)

Bm(♭6) C5 D5 F5 E5 F5

Ah.
Ah.

Gtr. V

Full P P P P Full P

steady gliss.

Full P P P P Full P

D5 E5 C5 D5 F5 E5 F5

Full P Full Full P P P

sl. 1/4

D5 E5 C5 D5 loco F5 E5 F5 D5 E5 C5

8va 1/2 P P P 1/2 Full 1/4 Full- Full P

let ring

1/2 P P P 1/2 Full 1/4 Full- Full 1/2 P

D5 F5 E5 F5 D5 E5 C5

sl. 1/2 P P 1/4 P P H H H sl.

8va D5 sl. F5 E5 F5 sl. D5 E5 C5

1/2 Full 1/2 P H P P H P P H P P Full

1/2 Full 1/2 P H P P H P P H P P Full

Fill 2
Gtr. IV

sl.

sl.

Fill 3
Gtr. V

Fill 4

steady gliss.

w/Rhy. Fig. 2A (1st bar only) &
Rhy. Fig. 2

D5 F5 E5 F5 D5 E5 C5

w/Rhy. Fill 3 (Gtr. IV)

D7

Gtr. I

8va

Full Full Full P Full 1/2 P loco Full

3

grad. release

Full Full Full P Full 1/2 P Full

20 20 20 20 20 (20) 18 20 18 17 17 17 17 18 17 17 19 19 17 19 17 15 17 15

w/Rhy. Fill 4 (Gtr. I) w/Rhy. Fig. 1

D6 D(♭6) D7 D7

sim.

You can find it_ all in - side.. No

pick slides

(15) (15) 7

D6 D(♭6) D7

need to wres - tle with_ your pride. No,_ you ain't los - ing your mind,_ you're just in_ the gar - den. Oh, they can lead_

w/Rhy. Fig. 1 (1st 3 bars)

D7 D6 D(♭6)

___ you to your - self,_ or you can throw it on_ the shelf, but_ you know you can look_ in - side_ for the

Gtr. III

P P P

let ring (next 4 bars)

0 7 5 4 0 0 5 4 0 0 5 3 0

P P P

Rhy. Fill 3

Gtr. IV

7 7 5 (7 7 5)

Rhy. Fill 4

3

H P

2 2 2 2 2
1 1 1 1 1
2 2 2 2 2
0 0 0 0 0

3 5 3 0 6

H P

w/Rhy. Fill 2
& Fill 5
D7

Dadd4 Cadd♯4 Bm(♭6)

gar - den. Ooh,___ yeah.

Ah.___
Ah.___

Ah.___
Ah.___

8va

Gtr. II

P

0 7 5 7 4 0 7 7 7 15 14 15 14 20 (20) 14 15 14 19 (19) 14 15 14

P

w/Fill 6
Dadd4

w/Rhy. Figs. 2 & 2A (till end)
C5 D5 F5 E5 F5 D5 E5 C5

(Spoken:) I was - n't real - ly scared,___ lost my vir - gin - i - ty there.___ To a

8va

loco

steady gliss.

steady gliss.

17 (17) 8 8 10 10 10 10 10 10 10 10 10 10 (10) 12 12

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

gyp - sy with blond hair. But now no one seems to care. Like a mouse in - side a maze,

8va

loco

17 17 26 26 (26) (26) 22 22 22 12 12 7 7

Fill 5
Gtr. III

steady gliss.

7 9

Fill 6
Gtr. IV

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

wan - d'ring 'round 4 daze._ With a smile up - on_ my face, I nev - er wan - na leave_ this place._ On - ly

mf * *mf*

9 12 (12) 3 4 10 12 (12)

*Don't pick.

w/Riff B (till end) & Fill 7

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

poor boys_ take a chance on this gar - den's song and dance._ Feel her flow - ers as they wrap a - round,_ but

Fdbk. (8va) Fdbk. (8va)

Fdbk. Fdbk.

11 14 (14) 12 (12)

Fdbk. pitch: E D

Riff B

Gtr. IV *sl.*

Fill 7

Gtr. VII *sl.*

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

on - ly smart boys do with - out. Turned in - to my__ worst pho - bi - a, it's a cra - zy man's_ u - to - pi - a. If you're

8va

mp

mf

17 20 19 19 20 19

7 5
7 5

w/Riff C (till end)
D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5 w/Fill 8 D5 E5 C5

lost no one can show ya, but it sure was glad to know_ya. Bye, bye.___ So long.___ Bye,_

8va

20 (20) 22 22 (22) 19 19 (19) 16 16 13 12

Riff C

Gtr. VII

sl.

12 13 13 13 13 13 10 10 10 9 10 10 10 10 7 8 8 8 8 13 14 12 12 13 13 13 13 14 14 14 11 12 12 12 10 12 12 12 12 11 13 13 13 13 9 11 11 11 11 12 13 11 8 8 8 8 10 10 10 10

Fill 8

Gtr. VIII (w/slide)

8va

mp

mf

7 (7) 8 8 7 20 19 25 19 28 19 29 (29) 20 20

*Strum behind nut.

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

bye. It's glad to know ya. Bye, bye.

Riff D

Sva

13 15 12 12 17 20 19 19

D5 F5 E5 F5 D5 E5 C5 w/Riff D (till end) D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Ooh. *(Spoken:)Bye, bye.*

steady gliss. (end Riff D) *Sva* Gtr. VII *Sva*

w/slide

13 13 12 (12) 20 17 (17) 15 13 13 13 13 (13)

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Aw, so long.

Sva *loco*

12 12 12 12 12 12 10 8 10 10 (10) 5 6 3 5 3 3 3 6

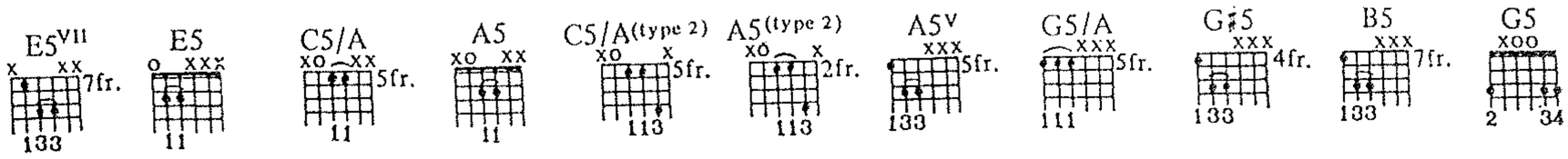
Fade out

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

5 5 9 (9) 8 6 6 5 3 5

GARDEN OF EDEN

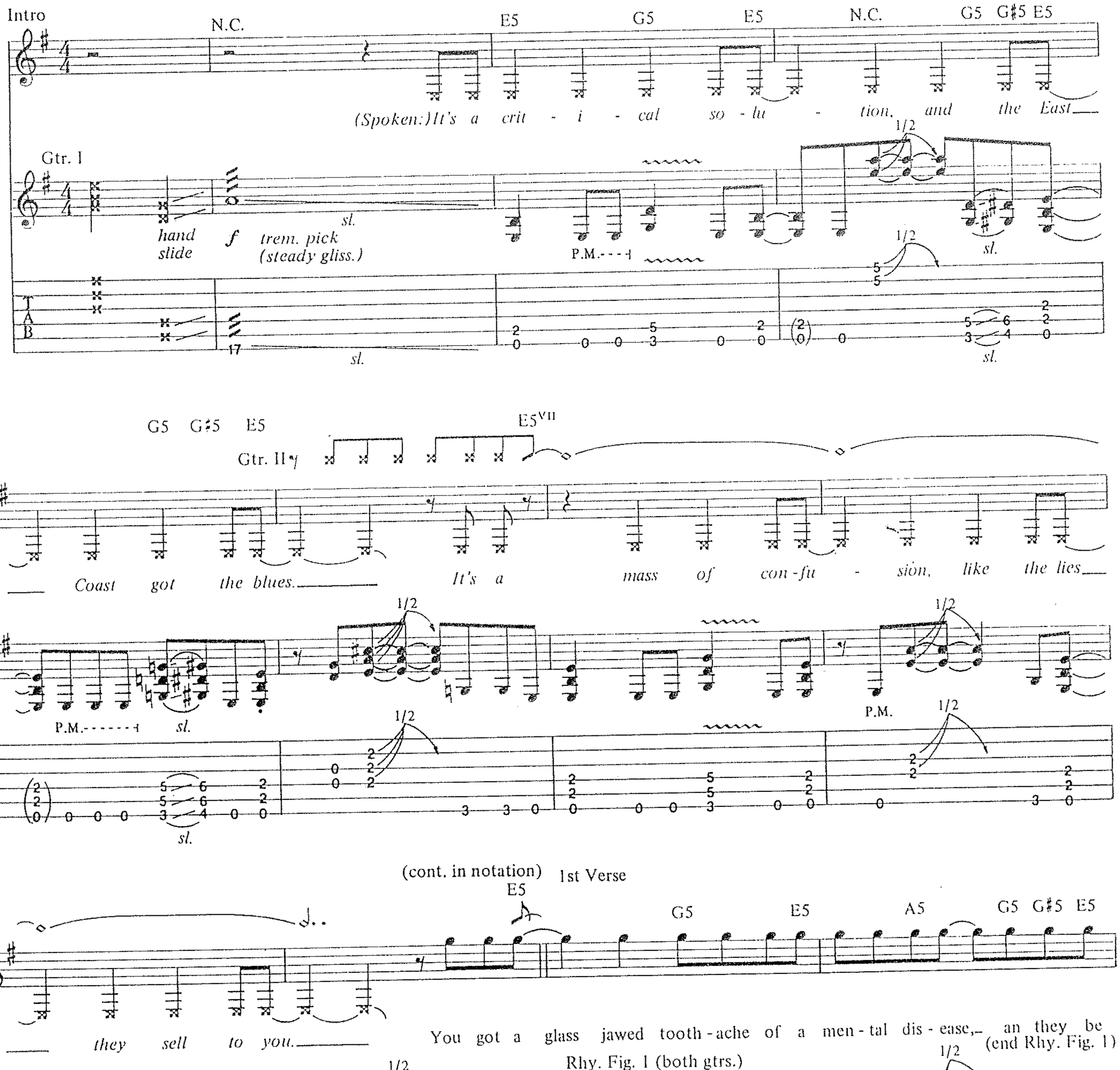
Words and Music by
Slash and W. Axl Rose



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 220



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w/Rhy. Fig. 1 (2½ times)

G5 E5 A5 G5 G♯5 E5 G5 E5

run - nin' round back, see 'em line up on their knees. 'Cause the kiss ass syc - o - phants throw - in'

A5 G5 G♯5 E5 G5 E5 A5 N.C.

pen - ance at your feet. When they got no - where to go, watch 'em come in off the streets. While they're

1/2

1/2

N.C.(G5) *steady gliss.*

bang - in' out front, in - side they're slam - min' to the crunch. Go on an throw me to the li - ons and the

Rhy. Fig. 2

H H *sl.* H

whole damn scream - in' bunch.. 'Cause the pissed - off___ rip - offs 'r' ev - 'ry - where you turn.

H *sl.* H H *sl.*

w/Fill 1

N.C.

Tell me how a gen - er - a - tion's ev - er s'posed to learn. This fire is burn - in' and it's

(end Rhy. Fig. 2) Rhy. Fig. 3

H H sl.

(3) 3 3 1 2 3 3 (3) 3 4 3 1 2 5 (5) 3 5 3 1 3

H H sl.

G5

out of con - trol. It's not a prob - lem you can stop. It's rock n' roll.

(end Rhy. Fig. 3) Rhy. Fig. 4 (Gtr. I)

P P.M. P.M.

(3) 1 3 1 0 3 (3) 1 5 3 1 3 (3) 1 3 1 2 3 (5) 3 5 3 5 (3) 3 P 3

Gtr. II

(5) 5 3 5 3 4 (5) 5 3 5 3 4 (3) 3

Fill 1

Gtr. III

Full Full

sl.

Full Full

16 (18) 18 17 18 17 (17) 17 15 12 (12) 10 12 10 8 10 (10) 8 10 8 9 10 (10)

sl.

P P P P

P.M. P.M. P.M. P.M. P.M.

P P P P

2nd, 3rd Verses
w/Rhy. Fig. 1 (3½ times - both gtrs.)

G♭5 F5 E5 G5 E5

2. I read it on a wall, it went
3. Look - ing through this

(end Rhy. Fig. 4)

P P P P

P.M. P.M. P.M. P.M.

A5 G5 G♯5 E5 G5 E5 A5 G5 G♯5 E5

straight to my head. It said, "Dance to the ten - sion of a world on edge." We got
point of view, there's no way I'm gon - na fit in.

G5 E5 A5 G5 G♯5 E5 G5 E5

ra - cial vi - 'lence, and who'll cast the first stone. And sex is used an - y -
Don't ya tell me what my eyes see. Don't ya tell me who to be - lieve

Pre-chorus

Gtr. II

A5 G5 G♯5 C5/A A5 C5/A

⑤open A ⑤open A

sl. sl.

way it can be. Some - times when I look out, it's hard

in. I ain't su - per - sti - tious but I know

(both gtrs.) Gtr. I

1/2 1/4

sl. P P

1/2 1/4

sl. P P P

A5 A C5/A(type 2) A5 A C5/A(type 2) A5(type 2) A C5/A(type 2)

⑤open ⑤open ⑤open

sl. sl. sl.

to see the day. It's a feel - in', you can have

when some-thing's wrong. I've been drag-gin' my heels with a

1/4 1/4 1/4

P P P

1/4 1/4

P P P

A5(type 2) A (cont. in notation) N.C.

⑤open

sl.

it. It's not mine to take a - way.

bitch called Hope. Let the un - der - cur - rent drag me a - long.

both gtrs.

P P

Chorus
*w/Rhy. Fig. 2 (1st 7 bars only - Gtr. I)
N.C.(G5)

Lost in the Gar - den of E - den. Said we're lost___ in the Gar - den of E - den. And there's

Rhy. Fig. 2A (Gtr. II)

H

*1st beat of Rhy. Fig. 2 is struck, not tied.

To Coda w/Rhy. Fill 1 N.C.

no one's gon - na be - lieve___ this, but we're lost___ in the Gar - den of E - den. This fire___

(end Rhy. Fig. 2A)

w/Rhy. Fig. 3 (both gtrs.)

G5

___ is burn - in' and it's out of con - trol.___ It's not a prob - lem you___ can stop.___ It's rock n' roll.___

w/Rhy. Fig. 4 (Gtr. I)

Suck___ on that.___

Gtr. II

Rhy. Fill 1 (Gtr. I)

D.S. al Coda

Gtr. II

Coda

A5^v Guitar solo G5/A A5^v G5/A G5/A A5^v G5/A A5^v

den. Ow. Oh.

Gtr. III *sl.*

P.M.

sl.

Gtr. I

G5/A A5^v G5/AG♯5 A5^v G5/A A5^v G5/AG♯5

A5^V B5 ⑥open 2fr. E F♯ G5

Sva

H H sl. Full

3

7 8 9 7 9 5 (5) 16 16 (16) 14 17 (14) 17 15 14 18 14 16 14 16 16 16

P.M. P.M. P.M. P.M. P.M.

0 0 3 4 3 0 0 2 (2) 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

⑥3fr. 2fr. 3fr. 4fr. G F♯ G G♯ A5^V G5/A A5 ⑥open 3fr. E G

Most

(cont. in Fill 2)

Sva

sl. P H P Full

15 14 12 22 19 22 19 21 22 21 19 22 19 21 19 18 19 17 21 15 19 17 18 15 18 19 18 17 14 16 15 18

sl.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

4th Verse
*w/Rhy. Figs. 2 & 2A
w/Fill 2
G5

or - gan - ized re - li - gions make a mock - er - y of hu - man - i - ty. Our

*1st beat of Rhy. Fig. 2A is tied, not struck.

gov - ern - ments are dan - ger - ous and out of con - trol. The

Gar - den of E - den is just an - oth - er grave - yard. Said if they

N.C.

had some - one to buy it, said I'm sure they'd sell my soul. This fire

w/Rhy. Fig. 3 (Gtrs. I & II)

is burn - in' and it's out of con - trol. It's not a

Chorus
*w/Rhy. Figs. 2 & 2A
G5

prob - lem you can stop. It's rock n' roll. Lost in the Gar - den of E -

Gtr. III

*1st beat of Rhy. Fig. 2A is tied, not struck.

Fill 2 (end of solo)

Gtr. III

den. Said we're lost in the Gar - den of E den. Said there's no

(Spoken:) An we ain't talking about no poison apple or some

sl. H

sl. H

5 6 5 3 4 12 (12) 11 12 12 12 (12) 10 11 10 8 9 10

one's gon - na be - lieve this. But we're lost in the Gar - den of E -

missin' rib, ya hear?

H H

8 9 10 10 (10) 10 11 10 8 9 17 (17) 17 17 15 16 17 17

N.C. w/Rhy. Fig. 3 (Gtrs. I & II)

den. This fire is burn - in' and it's out of con - trol. It's not a

Full Full

Full Full

17 18 17 15 16 18 (18) 18 17 18 17 (17) 17 15 12

prob - lem you can stop. It's rock n' roll.

Gtrs. I & II

Full A.H. (8va)

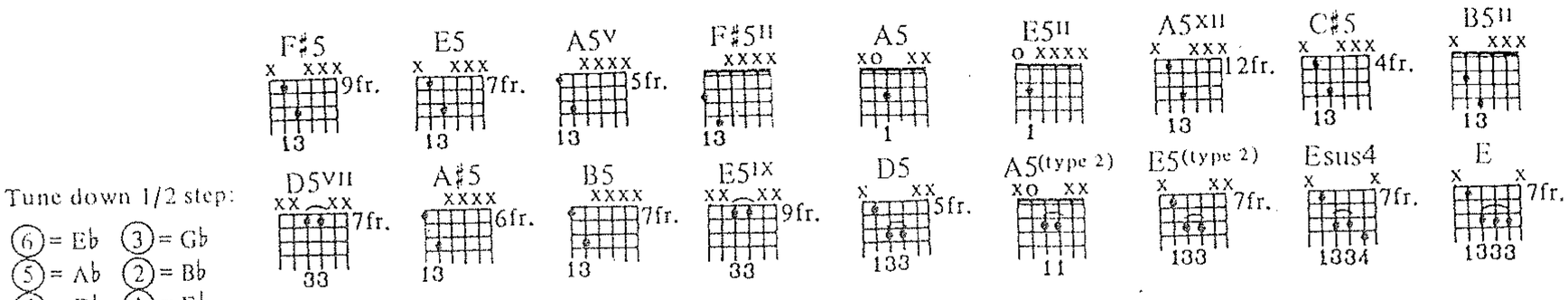
Full P A.H.

(12) 10 10 (10) 8 10 (10) 8 10 8 8 10 (10)

P

DON'T DAMN ME

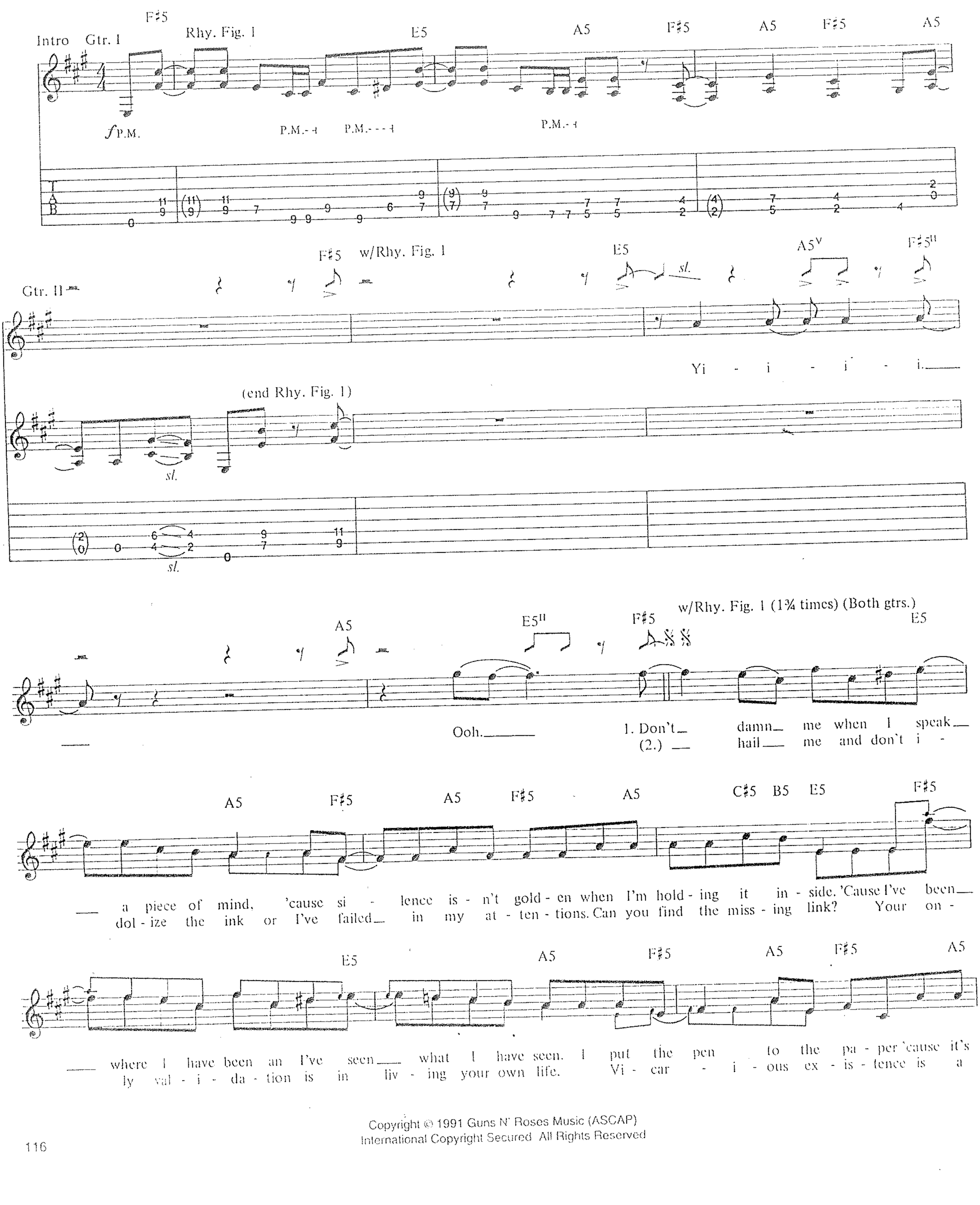
Words and Music by
Slash, Dave Lank
and W. Axl Rose



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 180



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C♯5 B5 E5 F♯5 Gtr. II ⑥2fr. 4fr. F♯ G♯ A5 P.M. ⑤4fr. C♯ E5ᴴ F♯5ᴴ

all a part of me. Be it a song or a ca - sual con - ver - sa - tion, to hold
fuck - ing waste of time. So I send this song to the of - fend - ed. I

Gtrs. I & II (Gtr. II cont. in slashes) Rhy. Fill 1 Rhy. Fig. 2 (Gtr. I)

sl. P.M. P.M. P.M. P.M. sl. P.M. sl. semi-harm.

F♯5 A5ˣᴵᴵ

— my tongue speaks of qui - et res - er - va - tions. Your words once heard, they can
said what I meant and I've nev - er pre - tend - ed as so man - y oth - ers do in - tend-

P.M. P.M. P.M. sl. sl. P.M. sl. semi-harm. P.M. P.M. P.M.

E5 F♯5 2nd time Gtr. II substitute Rhy. Fill 3 To Coda II

sl.

place you in a fac - tion. My words may dis - turb, but at least there's a re - ac - tion.
ing just to please. If I damned your point of view, could you

(end Rhy. Fig. 2)

P.M. P.M. P.M. sl. sl. semi harm. P.M. P.M. P.M. P.M. sl.

Rhy. Fill 3 (Gtr. II)

E5

w/Rhy. Fig. 1 (1¾ times) E5 A5V F♯5II A5V ⑥open E F♯5II A5 C♯5 B5II E5II F♯5

P.M. sl.

w/Rhy. Fill 1 Ooh,_____ oh__

E5 A5V F♯5II A5V ⑥open E F♯5II A5V ⑥5fr. A E5II F♯5

sl. P.M.

___ yeah.__ Ooh,_ oh _____ yeah. Some-

w/Rhy. Fig. 2 E5 A5XII F♯5 A5XII

times I wan - na kill. Some - times_ I wan - na die. Some-times I wan - na de - stroy. Some - times_

E5 F♯5 E5 A5XII F♯5

___ I wan - na cry. Some - times I could get e - ven. Some - times_ I could give up. Some - times__

A5VII w/Rhy. Fill 2 E5 𝄋 A5V D5VII A5V

Gtrs. I&II

___ I could give. Some-times I nev - er give a fuck. (1.) It's on - ly for a while. I

(2.)now I got - ta smile. I

D5VII A5V A♯5 B5 E5IX B5II E5II A5V

hope you un - der - stand. I nev - er want - ed this to hap - pen, did - n't wan - na be a man. So I

hope you com - pre - hend. For this man can say it hap-pened 'cause this child has been con - demned. So I

D5VII A5V D5VII A5V A♯5 B5 E5IX

hid in - side my world. I took what I could find. I cried when I was lone - ly. I fell

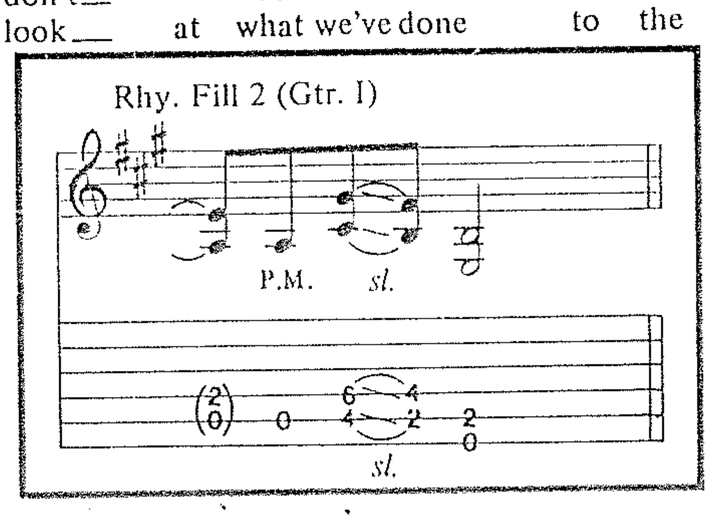
stepped in - to your world. I kicked you in the mind. An I'm the on - ly wit - ness to the

E5 C♯5 F♯5 w/Rhy. Fig. 1 (2 times) E5 A5 F♯5

down when I was blind. But don't__ damn_ me when I speak__ a piece of mind, 'cause si -

na - ture of my crime. But look__ at what we've done to the in - no - cent and young. Whoa,_

Rhy. Fill 2 (Gtr. I)



A5 F♯5 A5 C♯5 B5 E5 F♯5 E5

lence is - n't gold - en when I'm hold - ing it in - side. 'Cause I've been where I have been an I've seen
lis - ten to who's talk - ing, 'cause we're not the on - ly ones. The trash col - lect - ed by the eyes and

To Coda I

Gtr. I substitute Rhy. Fill 1

A5 F♯5 A5 F♯5 A5 C♯5 B5 E5 F♯5

what I have seen. I put the pen to the pa - per 'cause it's all a part of me.
dumped in - to the brain. Said, it tears in - to our con - scious thoughts, you

w/Rhy. Fig. 2 (1st 7 bars only) ⑥2fr. F♯ 4fr. G♯ A5 ⑤4fr. C♯ E5[II] F♯5 A5[XII]

How can I ev - er sat - is - fy you? An how can I ev -

F♯5 A5[XII] E5 F♯5

er make you see that, deep in - side we're all some - bod - y? An

D.S. al Coda I

w/Rhy. Fill 2 *sl.* E5

Coda I

Substitute Rhy. Fill 2

C♯5 B5 E5

it don't mat - ter who you wan - na be. But tell me who's to blame.

rit.

Slower ♩ = 120
Half time feel
Bridge

⑧open E Esus4 E

Gtr. I D5 A5(type 2) E5(type 2)

P.M.

I know you don't wan - na hear me cry - ing.

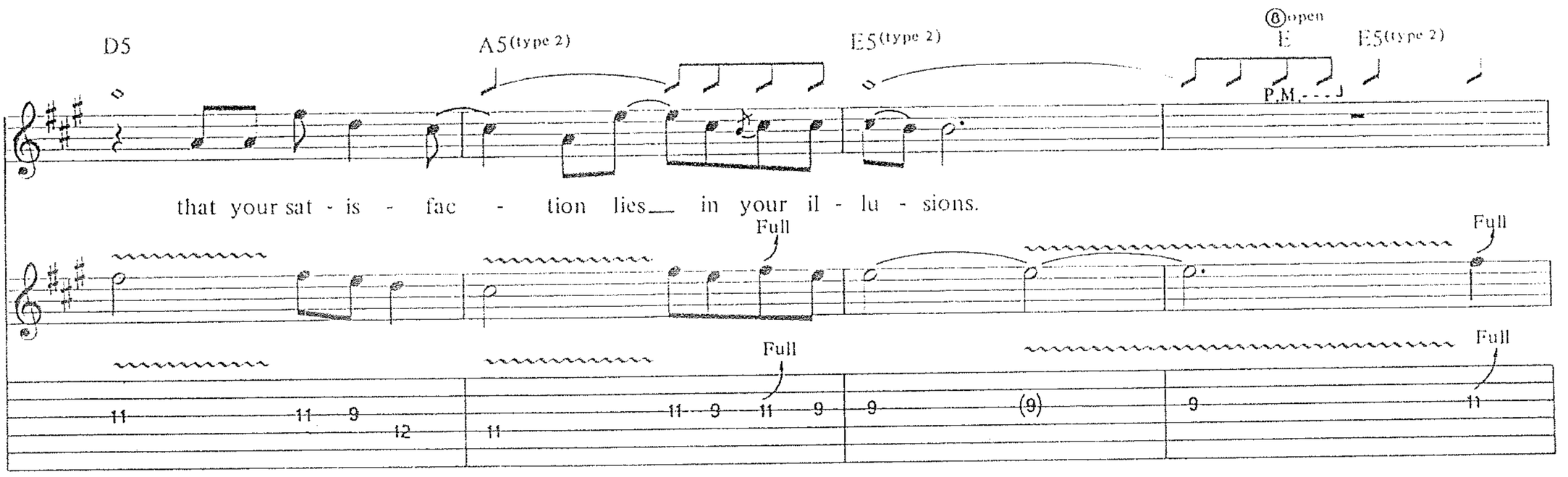
Gtr. II

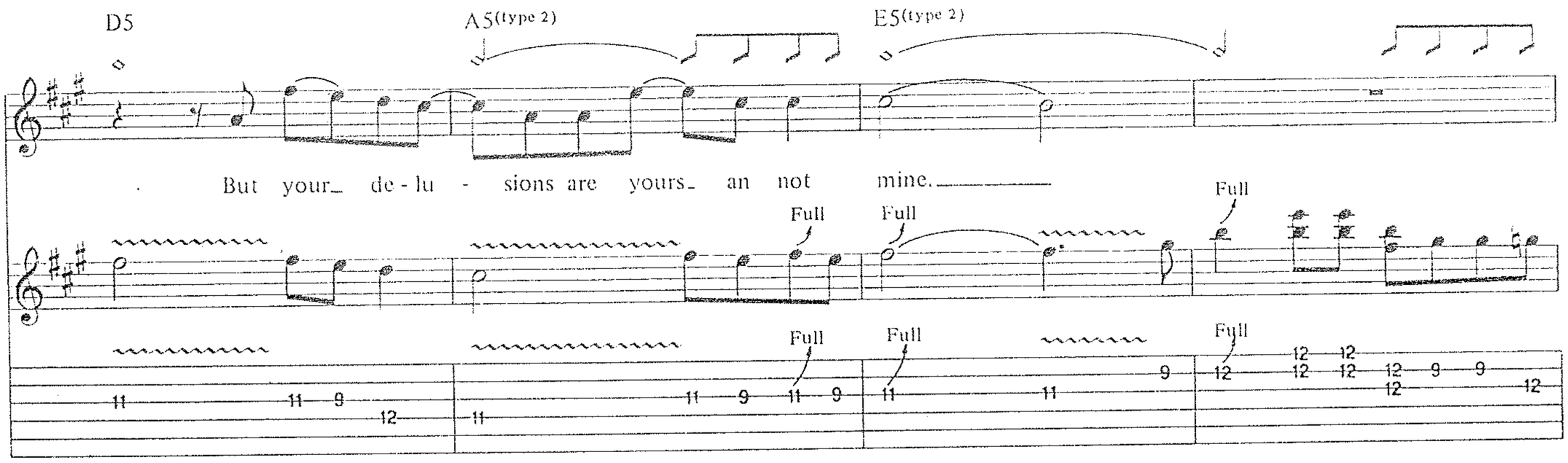
1/2 P 1/2

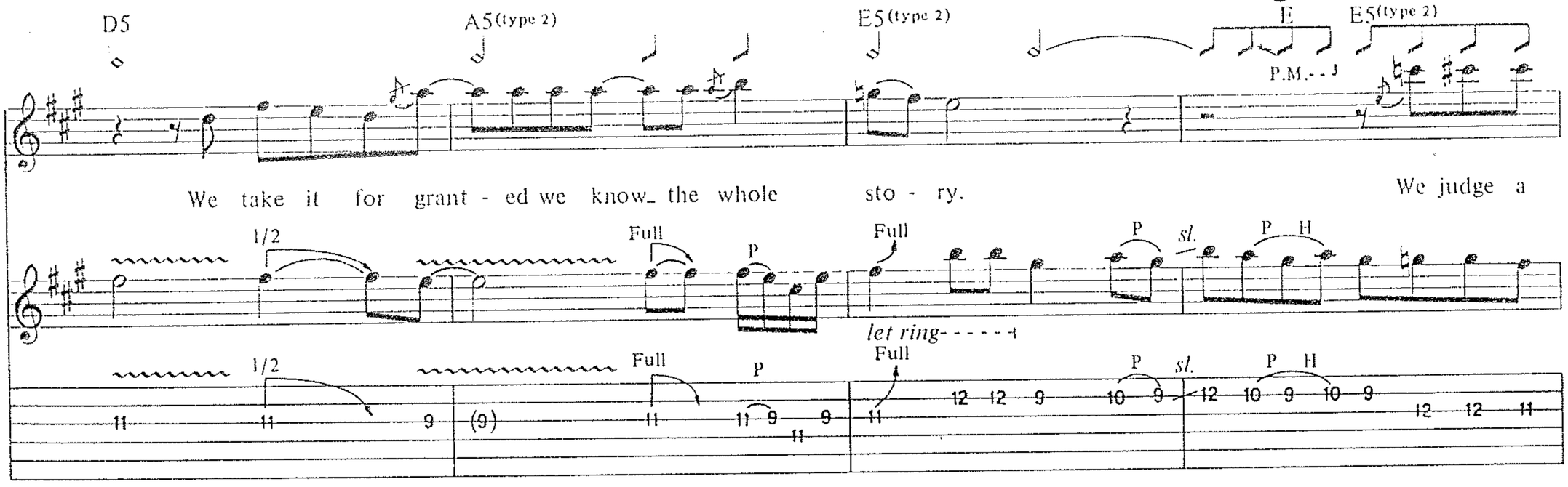
D5 A5(type 2) E5(type 2) P

An I know you don't wan - na hear me de - ny

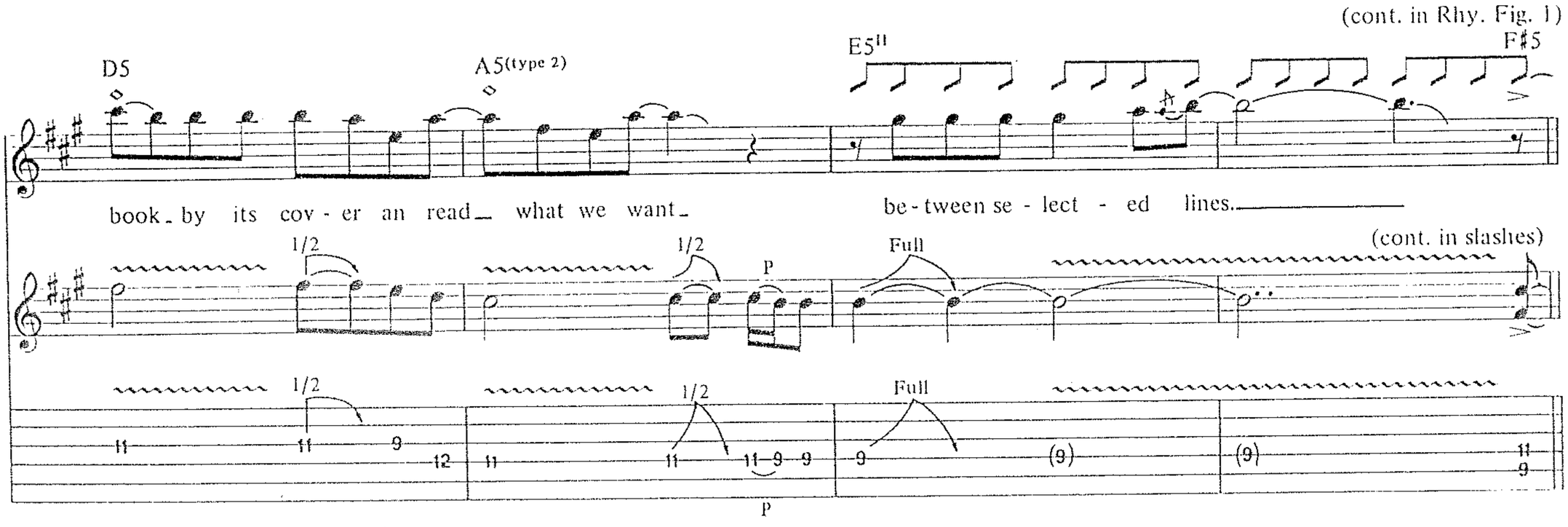
sl. H H *sl.* H H H H







(cont. in Rhy. Fig. 1)



Tempo I
w/Rhy. Fig. 1 (2 times)

Gtr. II

sl.

D.S. al Coda II

⑥open

E5 A5V F♯5II A5V E F♯5

sl. sl.

Don't

(w/last bar of Rhy. Fig. 2)

Coda II

A5XII F♯5 Guitar solo

⑨9fr. F♯5II

C♯ sl.

turn the oth - er cheek?

Gtr. III

1/2

P.M. P.M.

P

*Two gtrs. arr. for one.

⑥2fr. open ⑥2fr. open

E5II A5 F♯ E F♯5II F♯ E

P.M. P.M. P.M. P.M. P.M.

Full 1/2

grad. bend Full

P.M. P.M. P.M. 1/2

P P P

F♯5 II E5II A5 F♯5 II

P.M. P.M.

A.H. (15ma)

H P.M. H A.H. P.M. H P H H H H P H P sl. H P

⑥open

A5 E D5 A5

P.M. P.M.

H H P H H P Full Full

H P H H H P sl. H P sl.

F♯5 II
P.M.
1½
H P
Full
P
H P sl.
Sva
A5 V
sl.
E5 II
D5
P P
H P P
(17)
(16)
E5
C♯
⑤4fr.
C♯5
loco
2
(Gtrs. I & II cont. in notation)

Gtr. III

Fdbk.
(8va)

F♯

*

Fdbk.

Fdbk. pitch: E♯

*Flick toggle switch off and on.

Gtr. II

sl.

sl.

Gtr. I

Fdbk.
(8va)

pick slides

Fdbk.

Fdbk. pitch: C♯

N.C.
(Gtr. III out)

steady gliss.

sl.

rake

don't pick

sl.

sl.

dim.

H P sl.

H P sl.

P.M.

Whoa!

1/2 P

sl.

dim.

1/2 P

sl.

Fdbk.
(15ma)

H

sl.

P.M.

H

Fdbk.

sl.

Fdbk. pitch: A♯

F♯5

Don't

(Gtr. II cont. in Rhy. Fig. 1)

P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 1 (3 times)

E5 A5 F♯5 A5 F♯5 A5

___ damn_ me when I speak_ a piece of mind, 'cause si - lence is - n't gold - en when I'm

Riff A

1/4

semi-harm.

P.M. P.M. P.M. P.M.

1/4

(9) 7 9 9 8 9 7 (7) 9 8 7 5 7 5 2 2 0 2 2 2 4 2 0

C♯5 B5 E5 F♯5 w/Riff A (2 times) E5 A5 F♯5

hold - ing it in - side. I've been_ where I have been an I've seen_ what I have seen. Put the

(end Riff A)

P.M. P.M.

(2 0) 4 5 6 7 7 7 7 9 9

A5 F♯5 A5 C♯5 B5 E5 F♯5 E5

pen_ to the pa - per 'cause it's all a part of me. Don't_ damn_ me._

A5 F♯5 A5 F♯5 A5 C♯5 B5 E5 F♯5

I said don't_ damn_ me._ I said don't_

w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)

E5 A5 F♯5 A5 F♯5 A5 w/Rhy. Fill 2 C♯5 B5 E5

_____ hail_ me._ Ah, don't_ damn_ me!_

Full

Full P

(2 0) 4 5 6 7 2 (2) 0

P

Slower ♩= 160

Gtr. I F♯5 E5 G♯5 F♯5 C♯5 D♯5 E5 E B A E

sl.

Gtr. II

Free time

rake

3

H P

let ring

(Spoken:) *Smoke 'em if ya got 'em!*

P

F♯5 A.H.

don't pick

let ring (long slide)

*C sounded by vibrato; pull offs caused by pulling E stg. off neck.

A.H. pitch: B

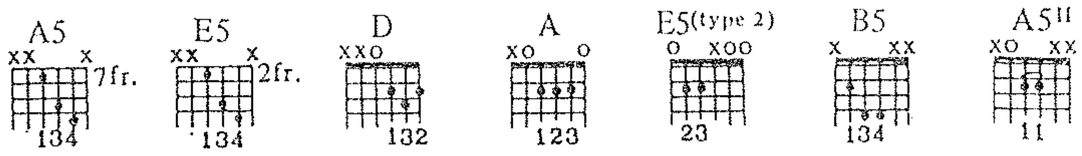
All right! That sucked!

1/2

BAD APPLES

Words and Music by
Slash, Duff McKagan,
Izzy Stradlin' and W. Axl Rose

Tune down 1/2 step:
(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭



Medium Rock ♩ = 120

N.C.

Intro

Gtr. I

mf long slide

Gtr. II

sl.

T
A
B

1st Verse

*Gtr. II A5

Rhy. Fig. 1A

(end Rhy. Fig. 1A)

w/Rhy. Figs. 1 & 1A (both 2 times)

Dia-monds and fast_ cars, mon-ey to burn,_ I got my head in the clouds,_ I got these

**Gtr. I

Rhy. Fig. 1

1/4

*Rhy. Gtr. II and Kybd. arr. for gtr. (Played w/ad lib rhythm variations throughout.)

**Rhy. Gtr. I and Bass arr. for gtr.

thoughts to churn._ Got my feet in the sand,_ I got a house on the hill, I got a

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w/Rhy. Fig. 1A

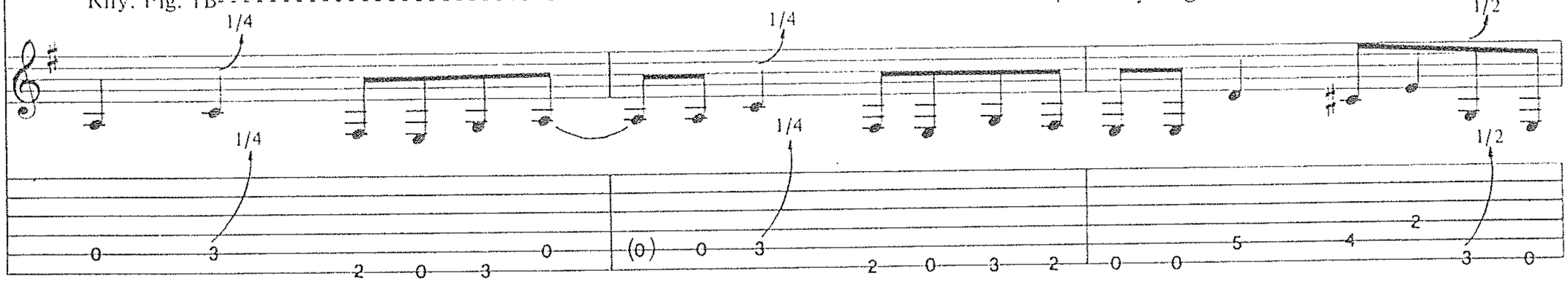
Rhy. Fig. 2A

E5

head-ache like a moth - er, twice the price_ of my thrills._ An it's a cold day,__ it's a

Rhy. Fig. 1B

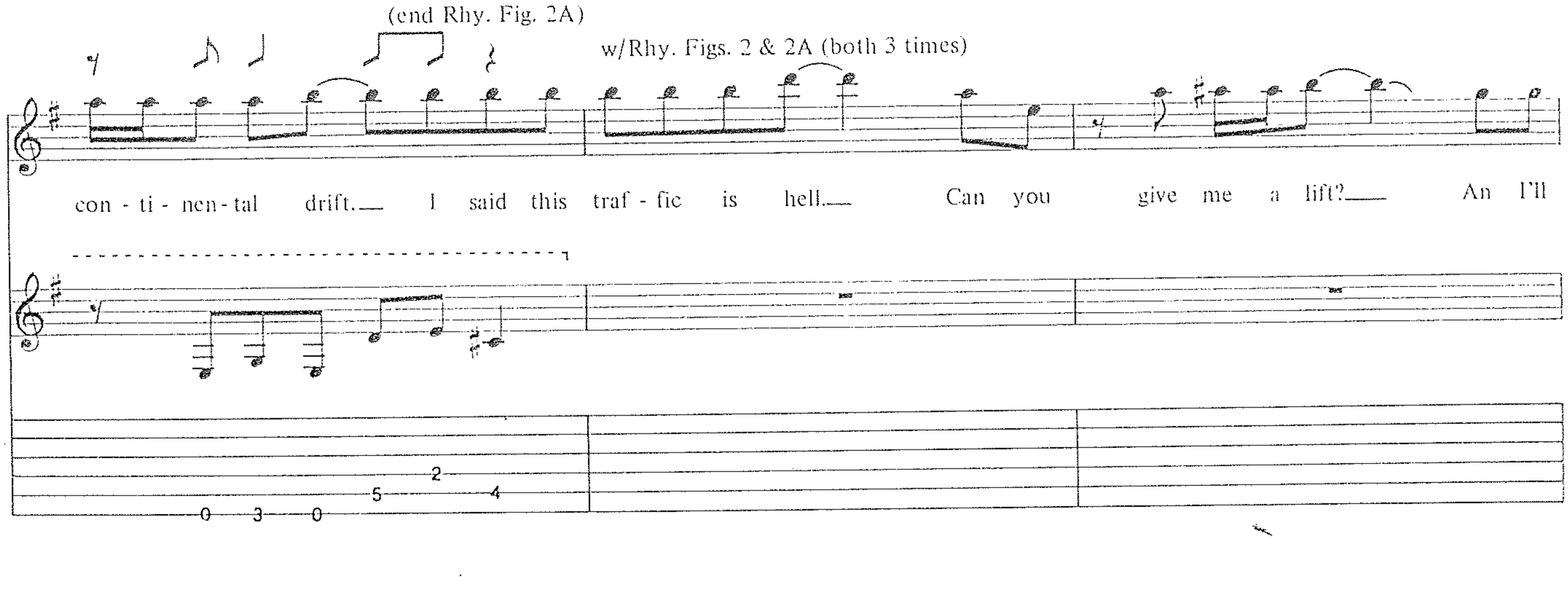
Rhy. Fig. 2



(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 3 times)

con - ti - nen - tal drift.__ I said this traf - fic is hell.__ Can you give me a lift?__ An I'll



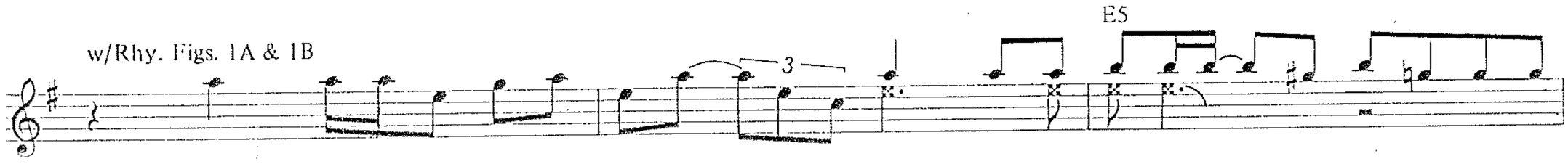
try to paint_ a sto - ry, got your pic - tures to tell. Yeah, you got to make_ a liv - ing with what you

2nd Verse
w/Rhy. Figs. 1 & 1A
A5

bring your - self to sell. I got__ some gen - u - ine im - i - ta - tion bad ap - ples.

w/Rhy. Figs. 2 & 2A (both 2 times)
E5

w/Rhy. Figs. 1A & 1B



Free sam - ple for your peace o' mind,_ on - ly nine nine - ty - five.
I got my cam - 'ra back_ from cus - toms, got my

law fees up to date_ Hell, they must - a seen_ me com - in'. Ain't this life so fuck - in' great._ When the

Chorus

D A E5(type 2) D

shit hit the fan_ it was all I could stand,_ yeah. Well, I'm a fre - quent fly - er. My bod - y's

* sl. sl.

15

0 2 0 2 3 4 0 (0) 0 2 0 2 3 4 0 (0) 0 2 0 2 3 4 2 2 4 4 3 2 0

*Gtr. III plays small note 3rd time only (end of solo).

A E5(type 2) D

breath - ing while it can,_ but what I don't un - der - stand_ is that my world ain't get - tin' no bright - er. If I could

Rhy. Fig. 3 (end Rhy. Fig. 3)

(0) 0 2 0 2 3 4 0 (0) 0 2 0 2 3 4 0 (0) 0 2 0 2 3 4 2 2 4 4 3 2 0

w/Rhy. Fig. 3 A E5(type 2) D

touch the sky,_ well, I would float on by_ while ev - 'ry - bod - y's talk - in'. Hell, I'm just an - oth - er guy._ If it were

3rd time to Coda II

A 2nd time to Coda I B5 w/Fill 1

up to me_ I'd say just leave me be._ Why let one bad ap - ple spoil the whole damn bunch. Uhh.

(0) 0 2 0 2 3 4 0 (0) 0 2 0 2 3 4 0 2 2 2 2 2 2 2 2 2

Fill 1

1/2 1/2

4 4 2 2

w/Rhy. Figs. 1 & 1A (both 2 times)

A5

Gold

Gtr. III

P P P P

17 17 19 16 14 17 19 (19) 19 17 17 16 14 17 19 17 17 16 14 17 19 17 17 (19) 19 16 14 17

P P P P

3rd Verse
w/Rhy. Figs. 1 & 1A

A5

w/Rhy. Figs. 1A & 1B

3

— and cav - i - ar,— now whyn'tyou pour— my ap - a - thy.— I'd have all my bas - es cov - ered if I could

sl.

19 (19)

sl.

w/Rhy. Figs. 2 & 2A (both 4 times)

E5

teach my hands— to see. But now we're down in the deep— end, where they'd love to watch— you drown.— I said your

laun - dry could— use wash - ing, we'll hang it up all o - ver town.— I said Hol - ly - wood's like a dry - er an we're down—

D.S. al Coda I

— on Sun - set Strip. An you'll be suck - in' down— the Clo - rox 'til your life's all nice and crisp. When the

Coda I

B5 E5

one bad ap - ple spoil the whole damn bunch.

Gtrs. I & II

P.M.

2 5 4 3 2 5 4 3 2 1 0 3 0 3 2 1 0 2 0 2 4 5 0

sl. sl.

Rhy. Fig. 4

G5 Guitar solo

Full

Gtr. III

Full

(end Rhy. Fig. 4)

Rhy. Fig. 5

E5

8va

(end Rhy. Fig. 5)

w/Rhy. Fig. 4

8va

Full

1/2

loco

Full

Full

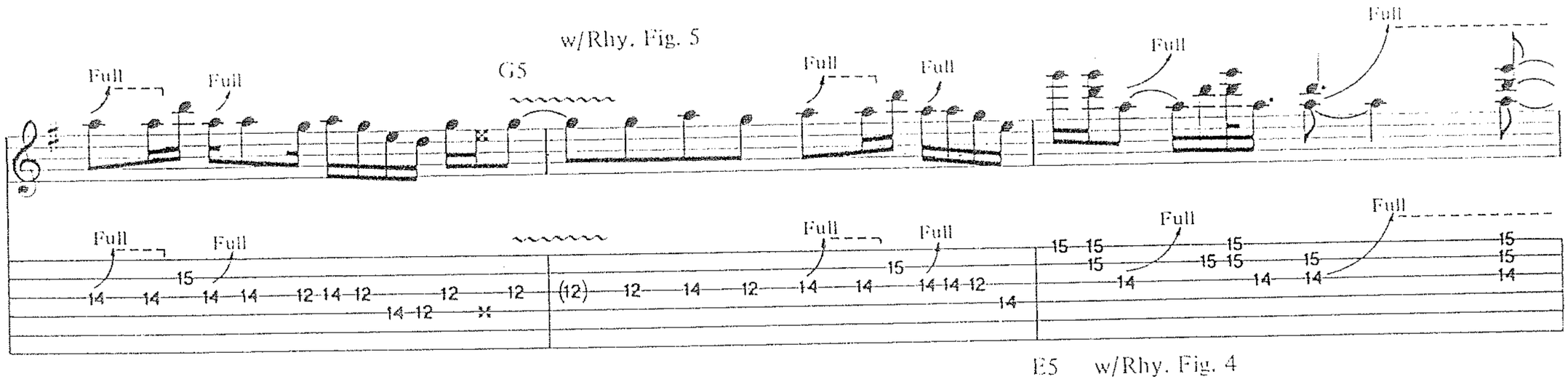
Full

1/2

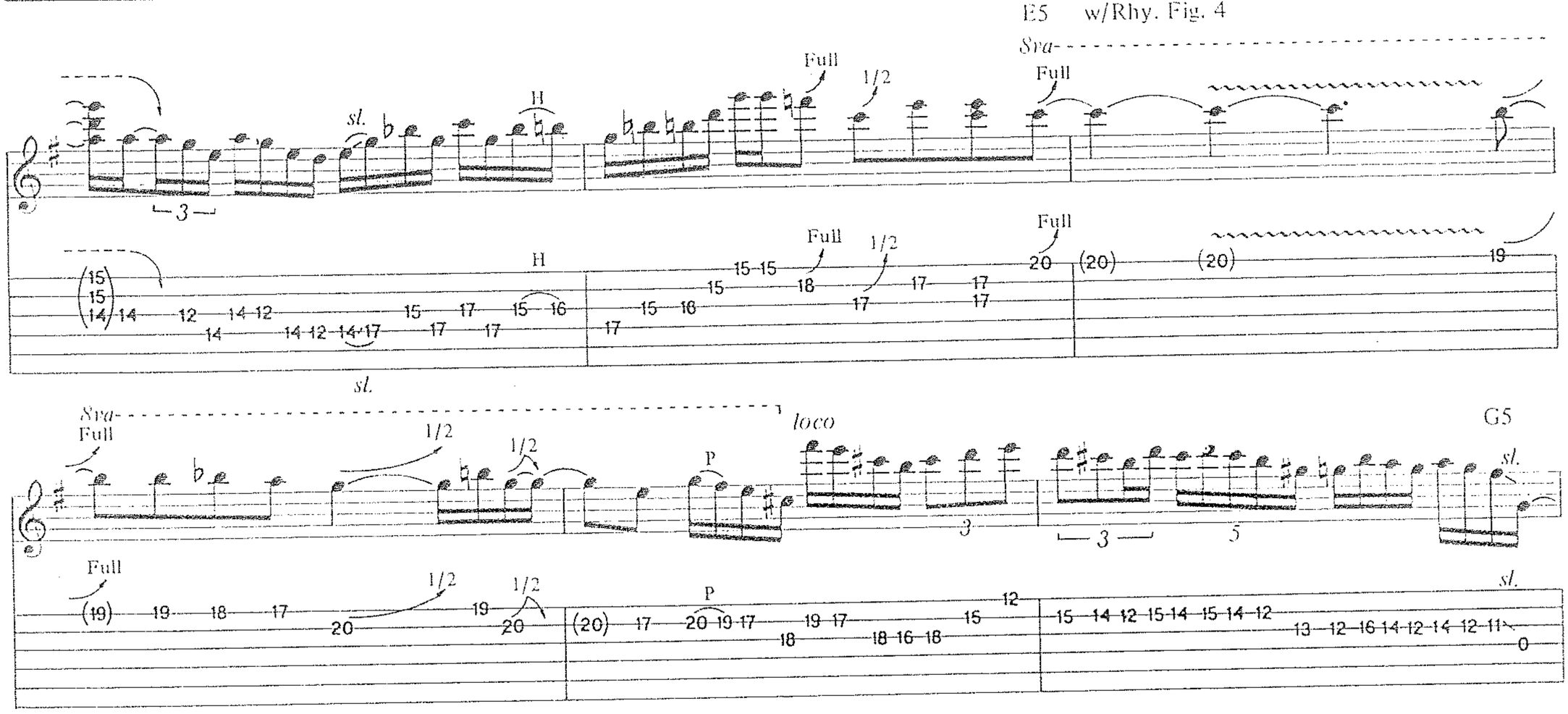
Full

Full

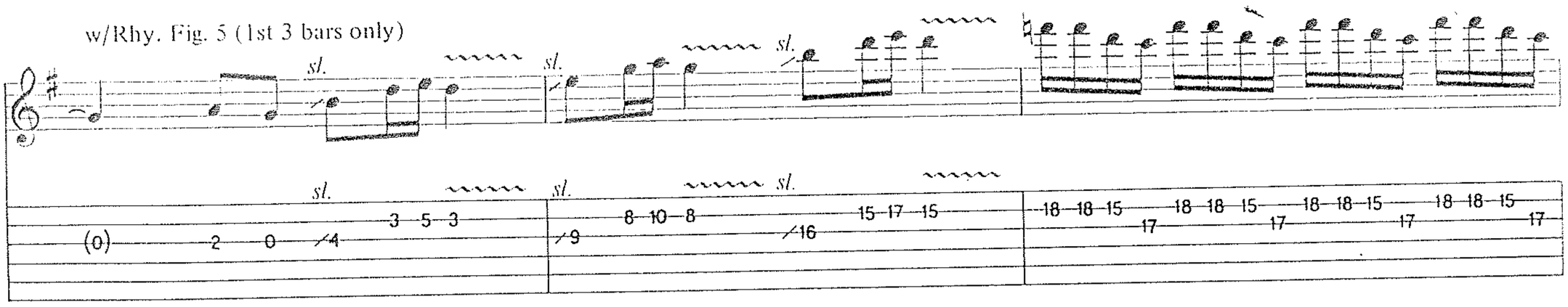
w/Rhy. Fig. 5



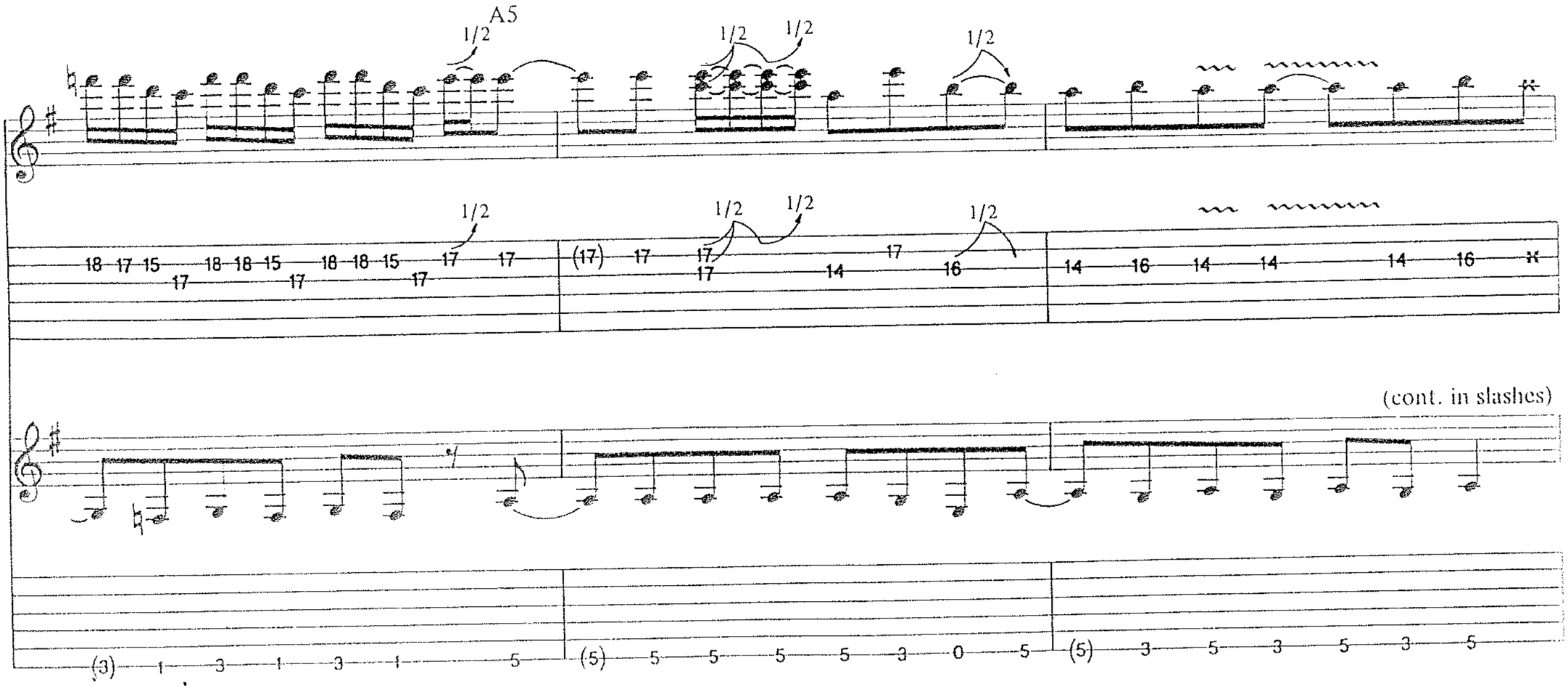
E5 w/Rhy. Fig. 4



w/Rhy. Fig. 5 (1st 3 bars only)



A5



⑧7fr.
B

D.S. al Coda II

Full

sl.

1/4

When the

Full

14 14 14 14
14 14 14 14

13 12 13 15 13 12 13 15

13 12 13 15 13 11 13 12 13 15

(B5)
Coda II

w/Fill 1

A5

(cont. in notation)

whole damn bunch. Why let that one bad ap - ple spoil the whole damn bunch.

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0

N.C.

Em7

Boy!!

Gtr. II

1/2

4 2 4 2 4 | 0 | 0

Gtr. I

1

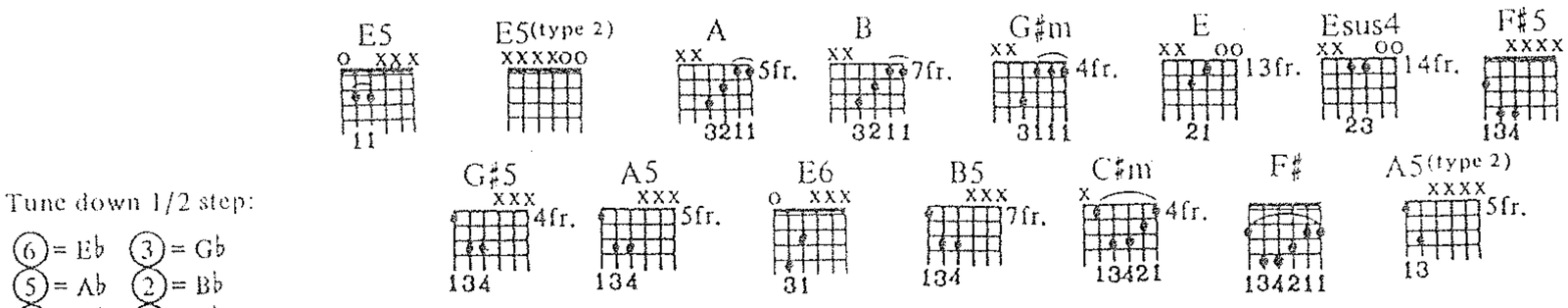
trem. bar

vib. w/bar

12 12 12

DEAD HORSE

Words and Music by
W. Axl Rose



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Medium Rock ♩ = 128

1st Verse

A5 B5 G♯5 F♯5 G♯5 A5

(Band tacet)

Sick of this life,— not that you'd care.—

Rhy. Fig. 1 (Acous. gtr.)

mf *sl.*

T
A
B

G♯5A5 G♯5 A5 B5 E5

I'm not the on - ly one— with whom these feel - ings I share.—

sl. *sl.*

sl. *sl.*

F♯5 G5 G♯5 A5 B5 C♯5 G♯5 A5 B5 A5

No-bod-y un - der-stands— quite why we're here.—

(end Rhy. Fig. 1)

sl.

sl.

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G♯5 A5 G♯5 A5 G♯5 A5 B5 E5

We're search - in' for an - swers that nev - er ap - pear.

sl. sl.

F♯5 G5 G♯5 A5 C♯5 B5 G♯5

But may - be if I looked real hard I'd,

sl. sl.

F♯5 G♯5 A5 G♯5 A5 G♯5 A5 B5

I'd see you're try - in' too to un - der - stand

sl. sl. sl. sl. sl.

w/Rhy. Fill 1 E5 F♯5 G5 G♯5

this life that we're all go - ing through.

Rhy. Fill 1
Gtr. 1 (clean elec.) E5 E5(type 2)

A
Gtr. I
Acous gtr.
B
G♯m
A
⑤open
A

Gtr. II (clean elec.)

②open
A
B
B
E
Esus4
(cont. in notation)

(Spoken:) Then when she said she was gonna like wreck my car, I didn't know what to do. Woh!

*Gtr. I
f
sl.
sl.
long slide
sl.
sl.
sl.
*w/distortion

Chorus
A5 E5 A5 E5
(Band in)

Some - times I feel_ like I'm beat - in' a dead_ horse_An I don't know_why you'd be bring - in' me down_

(Acous. gtr. out)
Rhy. Fig. 2
(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)
Rhy. Fig. 2A
f
w/distortion

w/Rhy. Figs. 2 & 2A
A5 E5 A5 E5

I'd like to think.that our_ love's worth a tad_ more_ It may sound fun - ny, but_ you'd think by now_ I'd be

F♯5 G♯5 A5
Gtr. II

smil - in'. I guess some things nev - er change,_

Gtr. I

To Coda

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

woh,_____ nev - er change._____

slight vib. w/bar *slight vib. w/bar*

2nd Verse

A5 B5 G♯5 A5 G♯5 F♯5 E5

Rhy. Fig. 3

I met an old cow - boy, I saw the look in his eyes...

(end Rhy. Fig. 3)

Open w/Rhy. Fill 2

A5 B5 E E5

Some - thing tells me he's been here be - fore,_ 'cause ex - pe - ri - ence makes you wise...

H

w/Rhy. Fig. 3

A5 B5 G♯5 A5

I was on - ly a small_ child___ when the thought_ first came to me___ that I'm a

Rhy. Fill 2 (Gtr. I)

E5 E F♯5 G5 G♯5

w/Rhy. Fill 3

D.S. al Coda

B5 E5 A5

son of a gun_ and the gun of a son_ that brought back the dev - il in me.__ Woh, but

Coda E5 E6 E5 E6 E5 Both gtrs. Bridge C♯m F♯

I ain't quite what you'd call an old__ soul, still

slight vib. w/bar

C♯m F♯ C♯m F♯ (cont. in notation)

wet be - hind the ears.____ I been a - round this track a cou - ple of times..but now the

A5 B5

dust is start - in' to clear,_____ oh_____

(Both gtrs.)

Rhy. Fill 3 (Gtr. I)

E Esus4 E5

B♭5 A5 E5

yeah!

Lead gtr. Full P *sl.* 1/2

Full P *sl.* 1/2

(Gtrs. I & II) Rhy. Fig. 4

w/Rhy. Fig. 4 (2 times)

A5 E5 A5 E5

sl. *sl.* 1/2 Full *sl.* Full

sl. *sl.* 1/2 Full *sl.* Full

B5 C♯5 F♯5

Full Full 1/2 Full

Full Full 1/2 Full

(Gtrs. I & II)

C♯5 F♯5

P Full Full P Full

P Full Full P Full

(11) 9 11 11 9 12 (12) 12 9 12 9 14 (14) 12 14 14 0 12

(4 2) 4 2 6 2 4 2 4 2 4 2 6 2 11 9 13 9 11 9 11 9 11 9 13 9 4 2 (4 2) 4 2 6 2 4 2 4 2 4 2 6 2

C♯5 F♯5 G♯5 A5 B5

Full 8va

3 3

Full

(12) 9 12 9 12 9 12 9 12 9 12 9 19 19 19

11 9 13 9 11 9 11 9 11 9 13 9 4 2 (4 2) 4 2 6 2 4 2 4 2 4 2 6 2 7 5 7 5 7 5 7 5 7 5 9 7

A♯5 B5 A♯5 B5 A♯5 B5

8va 1/2 Full loco 1/2 Full Full Full Full 3 B♭5

1/2 Full 1/2 Full Full Full Full

21 21 21 (21) 16 18 18 18 18 16 18 18 16 19 18 16 18 16 18 16 18 16

(9 7) 9 7 9 7 9 7 8 6 9 7 8 6 9 7 9 7 9 7 9 7 8 6 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 8 6

Chorus
w/Rhy. Figs. 2 & 2A (both 4 times)

A5 E5 A5 E5

Some - times I feel_ like I'm beat - in' a dead_ horse..An I don't know_why you'd be bring - in' me down.—

(Lead gtr.) *sl.* Full

w/slight fdbk.

Full

sl. Full

14 (14) 13 (13) 11 (11) 9 (9)

A5 E5 A5 E5

I'd like to think_that our love's worth a tad_ more..It may sound fun - ny, but you'd think by now_ I'd be

A5 E5 A5

smil - in'.— Ooh yeah, I'd be smil - in'.—

E5 A5 E5 A5

No way_ I'd be smil - in'.— Ooh, smil - in'.

Full *sl.* Full

Full *grad. release* *sl.* Full

9 (9) (9) 13 (13) 12 14 (14)

B5

Gtr. I

E5 Full Full

sl. sl. *sl.*

19 (19) 17 16 17 (17) 16 18 19 18 18 16 18 16 18

9 11 9 (9)

sl. sl. *sl.*

Gtr. II

9 9 11 9 9 9 11 9
7 7 7 7 7 7 7 7

A5 *dim.*

Full Full Full Full

(18) 19 16 18 16 19 (19) (19)

dim.

Tag
w/Rhy. Fig. 1 (Acous. gtr.)

A5 B5 G♯5 F♯5 G♯5 A5 G♯5 A5 G♯5

(Band out)

Sick of this life,— not that you'd care.—

(19) (19)

(7/5) (7/5)

w/tape noise

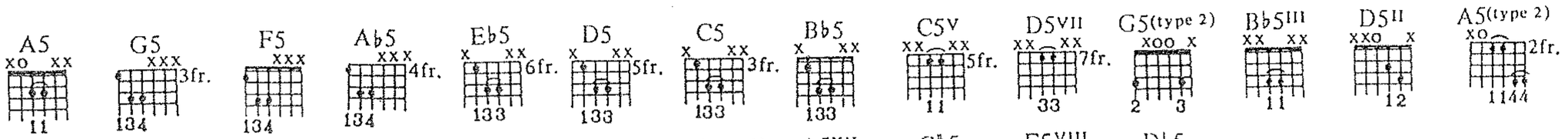
A5 (type 2)

A5 B5 E5 F♯5 G5 G♯5

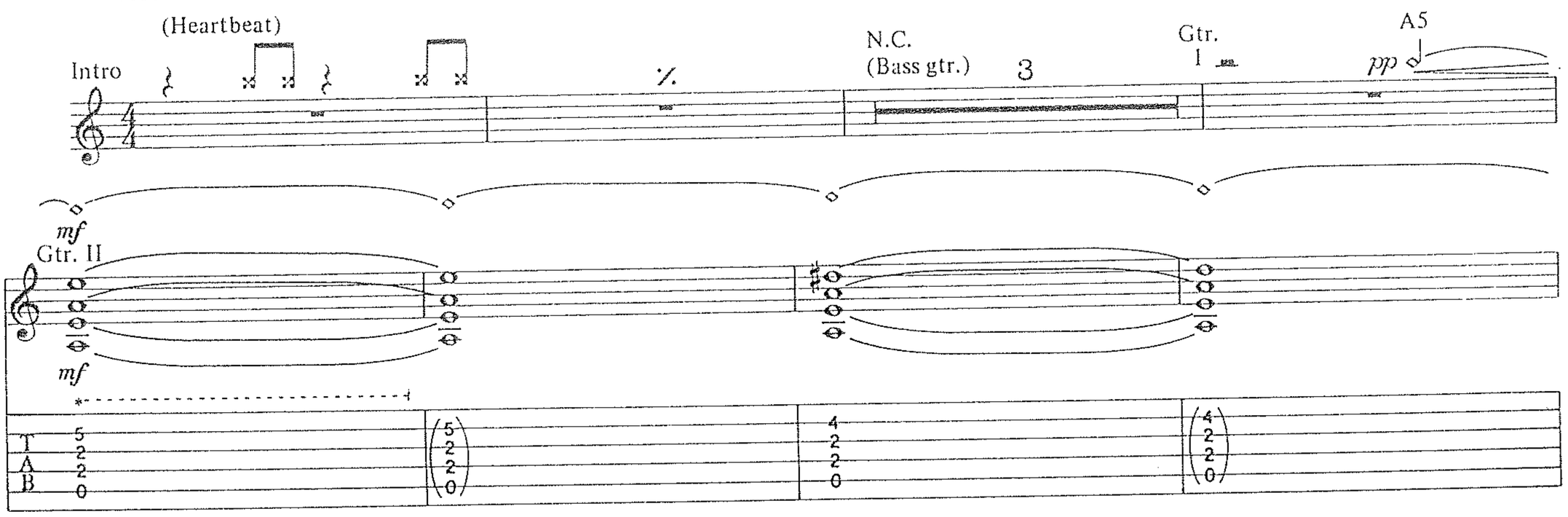
I'm not the on - ly one— with whom these feel - ings I share.—

COMA

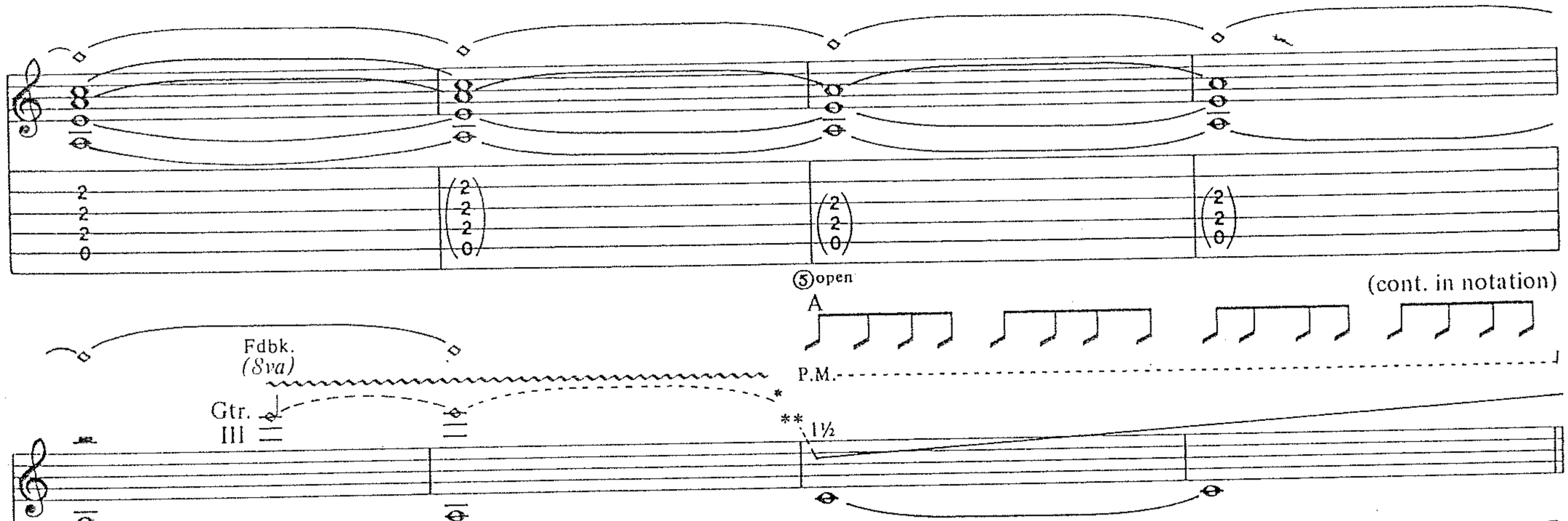
Words and Music by
Slash and W. Axi Rose



Moderate Rock ♩ = 128

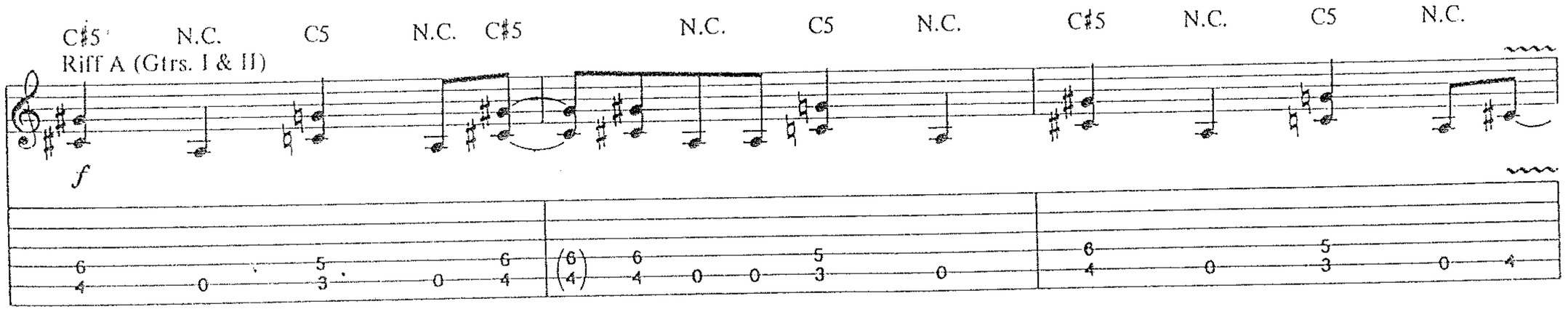


*Rock wah pedal.



*Sustain feedback next 4 bars.

**Depress bar before striking note.



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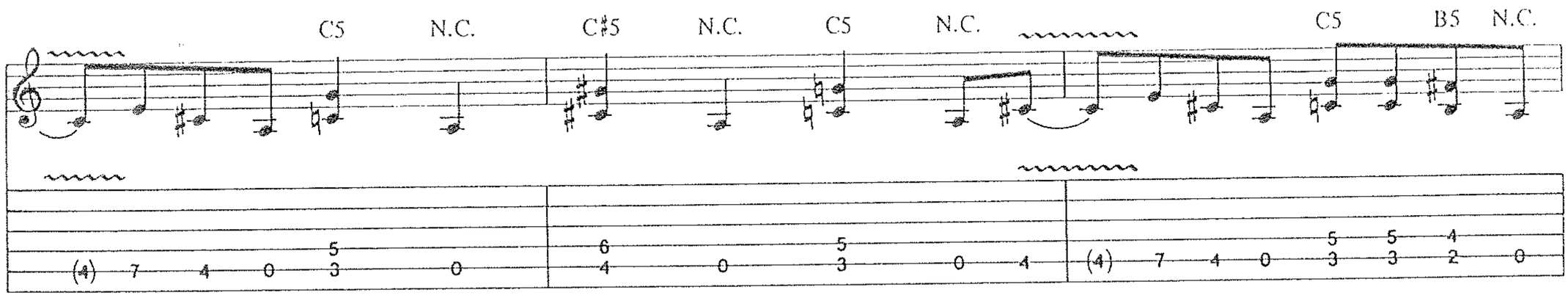
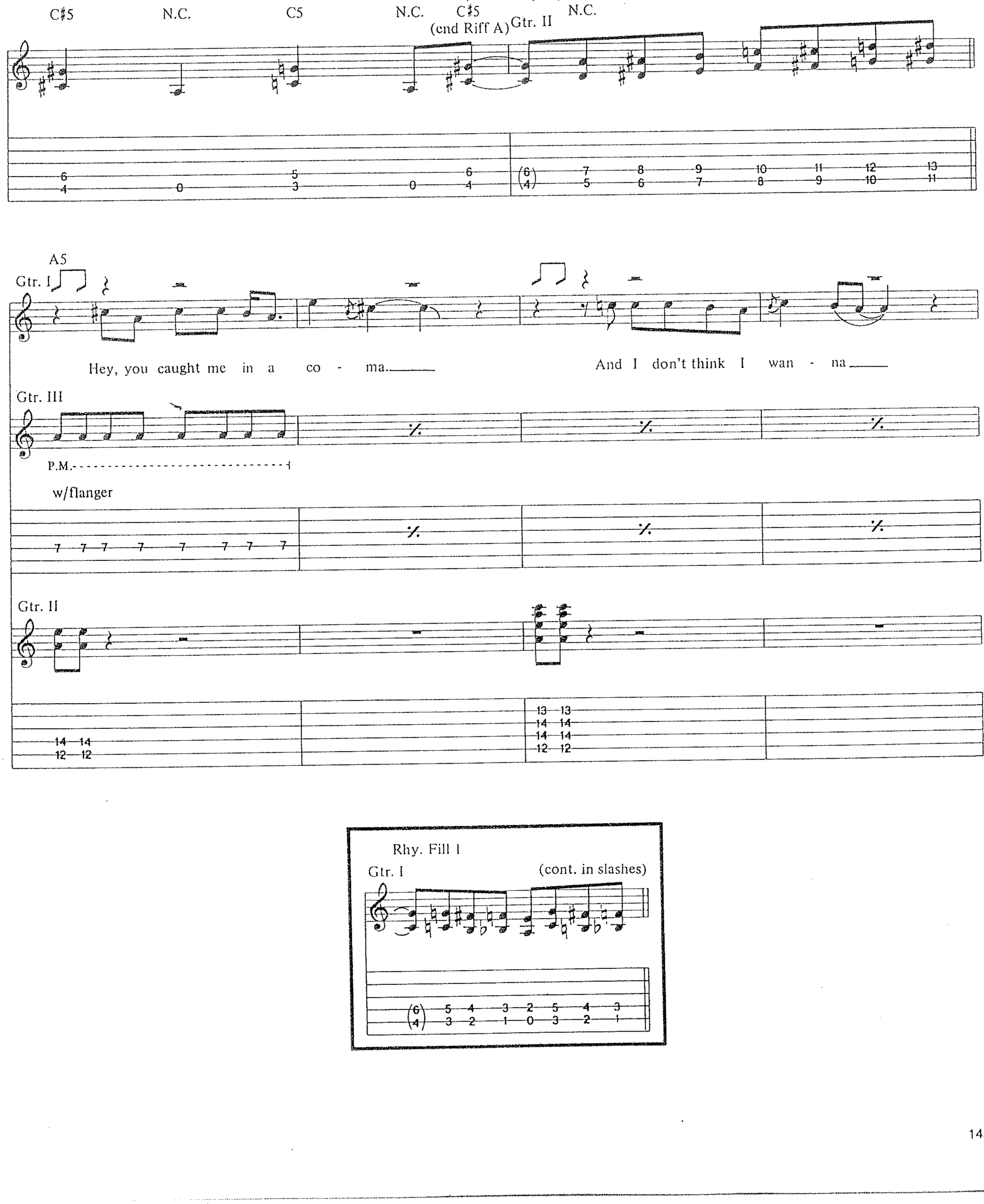

C5
N.C.
C♯5
N.C.
C5
N.C.
C5
B5
N.C.
w/Rhy. Fill 1


C♯5
N.C.
C5
N.C.
C♯5
(end Riff A)
Gtr. II
N.C.
A5
Gtr. I
Hey, you caught me in a co - ma.
And I don't think I wan - na
Gtr. III
P.M.
w/flanger
Gtr. II

Rhy. Fill 1
Gtr. I
(cont. in slashes)

G5

ev - er come_ back to___ this world a - gain._____

P.M.----------

5 5 5 5 5 5 5 5

12 12
12 12
12 12
10 10

11 11
12 12
12 12
10 10

F5

Kind-a like_ it in a co - ma_____ 'cause no one's ev - er gon - na,_____

P.M.----------

3 3 3 3 3 3 3 3

10 10
10 10
10 10
8 8

9 9
10 10
10 10
8 8

Ab5 Eb5 G5 D5

oh, make me come back to this world a - gain.

Now I feel as if I'm float - ing a - way. I can't feel

Gtr. III

P.M.

w/flanger

C5

all the pres - sure and I like it this way, but my bod - y's call - in', my bod-

P.M.

Eb5 Bb5 D5

y's call - in'. Won't ya come back to this

P.M.

A5

world a - gain? Sus - pend - ed deep in a sea

(Gtr. III)

P.M.

w/flanger

G5

___ of black,__ I've got the light at the end. I've got the bones on the mast.__ Well, I've__

(cont. in notation)

B5

F♯5

___ gone sail - in', I've___ gone sail - in'. I could leave so cas-

(Gtr. III out)

P.M.

Gtrs. I & II

B5 C5 C♯5 D5 A5

i - ly while friends are call - in' back to me. I said they're,

E5 G5 D5

they're leav - ing it all up to me when all I need - ed was clar -

C♯5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 N.C.

i - ty an some - one to tell me what the fuck is go - ing on.

w/Riff A (1st 6 bars only)

C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C5 N.C.

God - damn - it!

C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C. C5 B5 B♭5

Rhy. Fill 2-
Gtrs. I & II

Gtr. II

Gtr. I
(cont. in slashes)

w/heartbeart

A5

Gtr. I

Gtr. II

C5V

w/EKG

D5VII

(cont. in notation)

G5(type 2)

Fdbk. (8va)

B♭5III

pick slide

sl.

F5

steady gliss.

Fdbk.

sl.

Fdbk. pitch: D

C5

Slip - pin' far - ther an far - ther a - way. It's a mir - a - cle how long

Gtrs. I & II

P.M.

P.M.

B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 N.C.

we can stay in a world our minds cre - at - ed, in a world that's full of shit.

w/medical dialogue & sound effects

B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C.

(Spoken:) Help me.

Riff B

w/Riff B (3 times)

B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C. B5

Help me. Help

N.C. B♭5 N.C. B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C.

me.

Help

w/Riff A

C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C.

me. Bastard.

C♯5 N.C. C5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C. C♯5

⑤open

A D5[II]

Gtr. I

⑤open

A A5(type 2)

Please. un - der - stand me.

Gtrs. I & II

Gtr. II

P

P

B5 F♯5

I'm climb - in' through the wreck - age of all my twist - ed dreams, but this cheap

sl.

sl.

④4fr. F♯ ⑤4fr. C♯ ④4fr. F♯ G5(type 2)

in - ves - ti - ga - tion just can't sti - fle all my screams, an I'm wait -

D E5(type 2)

in' at the cross - roads, wait - ing for you,

pick sl. E5(type 2) Half time feel A5(type 2)

wait - ing for you. (Whispered:)Where are you?

P

dim. (Gtr. I out)

(Gtr. II out) Gtr. IV

mf clean tone

N.C.

1/2

H

let ring

1/2

H

Full

H

Full

No one's gon-na both - er me an - y - more.

No one's gon - na mess with my

head no more.

I can't un-der - stand what all the fight - in's for,

but it's so nice here down off the shore.

sl. *sl.*

Full

sl. *sl.*

Full

wish you could see_ this 'cause there's noth - ing to see._ It's peace - ful here_ and it's fine_

_ with me._ Not like the world_ where I used_ to live._

8va bassa

I nev - er real - ly wan - ted to live._

Full

Full

Ah._

A5

(end half time feel)

Gtr. I

(Gtr. IV out) Gtr. I

pick slides

(cont. in notation)

Gtrs. I & II

A5

Asus♯4

f

A

Am

(cont. in slashes)

Gtr. I

Gtr. II

tr

sl.

w/medical dialogue & sound effects

⑤open

A

A5

Gtr. I

P.M.

Gtr. II

1½

trem. bar

*Depress bar before striking note.

w/Riff A (1st 6 bars only)

C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C5 N.C.

(Spoken:) Zap him again.

C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C.

Zap the son of a bitch again.

(Gtrs. I & II)

Guitar solo
G5

Gtr. II

Gtr. III

Gtr. I

A5XII

(Gtr. II out)

G5

F5

Full

Full

H P *sl.*

3

Full

Full

H P *sl.*

P.M.

C5

G5

D5

Gtr. II

Full

H

Full

H

Full

H

A5

C5

(Gtr. II out)

1/2

P

G5

Full

H

Full

H

(15) (15) 15 13 15 14 (14) 12 14 12 14 (12) 12 14 12 14 13 14 14 12 14

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. II

pick slide

F5

(cont. in notation)

C5

8va

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

1/2

grad. bend

Gtrs. I & II

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 N.C.

8va

(Gtr. III out)

sl.

steady gliss.

sl.

w/Riff B
w/bitching
B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C.

Play 4 times

w/Riff A
C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C.

C5 N.C. C♯5 N.C. C5 N.C. C5 B5 N.C.

w/Rhy. Fill 2
C♯5 N.C. C5 N.C. C5 B5 B♭5

A5 Am

Ya live your life like it's a co - ma,___ so won't you tell me why we'd wan - na.___

Gtr. I

P.M. P.M.

w/flanger

G Gm F5

With all___ the rea - sons you give,___ it's, it's kind - a hard to be - lieve.___

Gtrs. I & II

P.M. P.M. P.M. P.M. (flanger off)

C5 C♯5 N.C.

But who am I___ to tell___ you that I've___ seen an - y rea - son why you___ should stay?___

P.M. P.M. P.M.

B5 C5 C♯5 D5

May - be we'd be bet - ter off_ with out you an - y - way_ You got a one - way_ tick - et on your last_

A5 E5 G5

_ chance_ ride._ Got - ta one - way_ tick - et to your su - i - cide._ Got-ta one-

D5 C♯5 C5 B5 C5 B5 C5 B5 C5 B5

way_ tick - et an there's no way out_ a - live._

C5 B5 C5 B5 C5 E5 G5 D5

_ An all this cross com - mu-ni - ca - tion that has left_ you in the cold_ is - n't

A5 C5 G5

much for con - so - la - tion when you feel so weak and old. But if home is where the heart is, then there's

F♯5 F5 G5 A5

sto - ries to be told. No, you don't need no doc - tor. No one else can heal your soul. Got your mind

A.H. (8va)

Gtr. II

Gtr. I (cont. in A.H. slashes)

in sub - mis - sion, got your life on the line. But no - bod - y pulled the trig - ger, they just

grad. bend

*Play only lowest note of chord (muted) when muted stg. is indicated (till end).

C♯5 D5 F5 C5 B5 B♭5

stepped a - side. They be down by the wa - ter while you watch 'em wav - ing good - bye.

Full Full

P.M. P.M.

⑤open A ⑤open B♭5 ⑤open A ⑤open B♭5 ⑤open A ⑤open B♭5 ⑤open A ⑤open B♭5 A B♭5 C5 D5 F5 VIII

They be call - in' in the morn - ing. They be hang-

Full P

sl. P sl. sl. sl.

Full P

(1) 0 1 0 3 5 3 5 3 1 3 1 3 5 3 5 3 3 5 5 (5) 3 3 5 (5) 3 5 1 3 3 5 3

sl. P sl. sl. P sl.

C5 G5

in' on the phone. They be wait - in' for an an - swer but you know

(3) 5 5 5 3 5 3 (3) 5 3 3 4 5 3

B♭5 F5

no - bod - y's home. And when the bells stopped ring - ing, it was

Full P sl.

Full P

5 5 5 (5) 3 5 3 (3) 5 3 5/7 5 7 7

F5 VII E♭5 P D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 sl. D5 E♭5 F5 G5

no - bod - y's fault but your own. There were al -

P sl. sl. sl. sl. sl. sl. sl. sl.

(7) 5 7 5 3 5 3 2 1 (1) 1 1 0 3 5 3 5 7 5 7 8 7 8 10 8 10 10 12 12 3

P sl. sl. sl. sl. sl. sl. sl. sl.

Bb5 F5

ways am - ple warn - ings, there were al - ways sub - tle signs. And you would

1/2 P 1/2 P Full

1/2 P 1/2 P Full

C5 Eb5 Bb5

have seen it com - in', but we gave you too much time. And when you said that no one's lis - 'ning, why'd your best

A.H. (15ma) Full

P H

semi-harm.

A.H. Full

P P Full Full

A.H. pitch: D H

⑤open A Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 Bb5 C5

friend drop a dime? Some - times we get so tired of wait - ing for a way to spend our time. And "it's so

Full Full P P P Full Full

Full Full P P P Full Full

P

Eb5 Bb5 F5

cas - y" to be so - cial. "It's so cas - y" to be cool. Yeah, it's cas - y to be hun - gry when you ain't

1/2 H H H P H

P P P P P

grad. bend

P.M. P.M. P.M. P.M.

Ab5 Eb5 D5 Db5

got shit to lose. And I wish that I could help you with what you hope to find, but I'm

8va

Full Full 1/2 Full

Full Full 1/2 Full

(cont. in notation)

C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 Db5 C5 Db5 C5 Db5 C5

still out here wait - ing, watch - ing re - runs of my life. When you reach the point of break - ing, know it's

8va

1/2

1/2

Db5 C5 Db5 C5 Db5 C5 N.C. Db5 Eb5 F5

gon - na take some time t'heal_ the bro - ken mem - 'ries that an - oth - er man would need just to sur -

8va

1/2 1/2

1/2 1/2

(15) 20 (20) (20) 19 19

Gtr. I

P.M. P.M. P.M. P.M.

6 5 6 5 6 5 6 (6) 6 6 6 8 10
6 5 6 5 6 5 6 8 10
4 3 4 3 4 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 8

Free time

vive.

w/fdbk. effects

8va

grad. release

(19) (19) (19)

(10) (10) (8) (10) (10) (8)

RIGHT NEXT DOOR TO HELL

DUST N' BONES

LIVE AND LET DIE

DON'T CRY (ORIGINAL)

PERFECT CRIME

YOU AIN'T THE FIRST

BAD OBSESSION

BACK OFF BITCH

DOUBLE TALKIN' JIVE

NOVEMBER RAIN

THE GARDEN

GARDEN OF EDEN

DON'T DAMN ME

BAD APPLES

DEAD HORSE

COMA

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